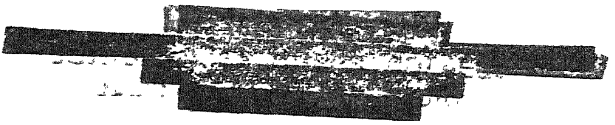

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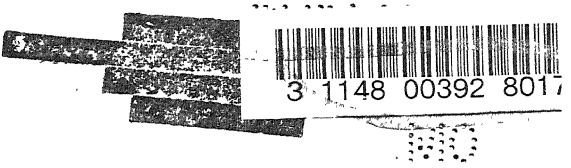
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# MUSIC AND MOVEMENT

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# MUSIC AND MOVEMENT

*by*

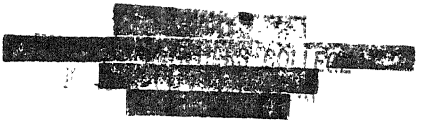
ANN DRIVER

*with illustrations drawn by*

MOLLY MACARTHUR

*and a preface by*

DR L. P. JACKS



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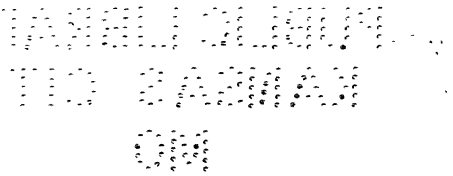

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# FOREWORD

The chapters of this book follow a definite sequence of ideas.

Chapter I contains a short description of ' Rhythm '.

Chapters II, III and IV contain all the material from which the lessons can be planned, together with the general and underlying principles necessary to its right use. Though these three chapters can be classed as practical, the *teachers'* presentation of the work to children has been withheld until Chapter VI, since success in the teaching of Music and Movement depends primarily upon a thorough understanding of principles as well as a careful knowledge of the material.

Chapter IV on boys' work has been specially made complete in itself, avoiding as far as possible too much reference to the rest of the book.

Chapter V deals exclusively with Movement Design.

Chapter VII shows one application of the work to the study of the piano. It could equally well be applied to any other musical instrument, as it could to an art other than music.

I wish to offer most grateful thanks and acknowledgement to Miss Emily Pike for a comprehensive technical revision of the utmost value, and warm appreciation of her unfailing support of the work from the beginning.

Also to Mr T. O. Y. Davies for his courage and fine co-operation which made it possible to experiment in work with boys. And to the poet, Mr Trevor Blakemore, for invaluable help by suggestions and criticisms through every stage of this book.

A. D.

1936.

# PREFACE

This book has much to tell us about Movement, a thing which all are familiar with but few understand. Our bodies, when they are not resting or asleep, are incessantly moving in endless ways, and even when they are resting or asleep, interior movement of many kinds is going on. But how many of us can say what movement really is? How many of us know that for every movement we make there is a right way and a wrong? How many of us have realized that by moving in the wrong way we are constantly wasting our energies, irritating our nerves, disturbing our tempers, lowering our vitality, and interfering with the proper action of our minds? How many of us have made the discovery that the movements of our bodies, when they move as nature intends them to do, and has constructed them for doing, are just as joyous and delightful and refreshing as they are irksome and irritating and fatiguing when unnaturally done?

The writer of this book has made that discovery. But she has done something more. She has worked out a way of applying this discovery to the education of boys and girls, so that they may start life with right habits of movement firmly established. And not only worked out the way, but practised it with beneficent results both on the bodies and minds of her pupils. I have myself seen the results. They are certainly very remarkable. In the description of them given by Miss Driver in this book, I can find no trace of exaggeration. I am convinced that what is here described has great value.

Though Miss Driver is not a philosopher, she has a truer insight into what movement really is than many philosophers who have written on the subject. She is a musician, and it is through music that she has gained her insight into the true nature of movement and its wonderful possibilities as a means of education both for mind and body. She has seen that the movements of the young body, when freed from bad habits and mental inhibitions, link themselves on to the action of the intelligence, and become at their best a kind of visible music at once delightful to exercise and beautiful to witness. She treats the bodies of her pupils as though they were natural musical instruments designed by nature for rhythmical, harmonious, concerted, and orchestrated activities. Above all, she has found that children, whose habit of movement is thus established in the rhythm and harmony for which their

bodies are designed by nature, at once begin to develop mental and character qualities to correspond, such as poise, balance, self-control, evenness of temper, and power of concentration. These children experience a kind of *release*; their personalities throw off their inhibitions and fears; their aptitudes are liberated, especially if they have an aptitude for music (which is commoner than most people think), the fact is at once revealed and progress in technique becomes easy and rapid. The way described is therefore both physical and mental, and one may even add moral, since the effect on character is very considerable.

Miss Driver takes us through all the stages of her work, and the reader who would appreciate its significance must read to the end. She begins with a kind of imitative play, in which the movements of the children are spontaneous and unforced, as indeed they are throughout. That is the growing point. Once started in that very natural way, the succeeding steps become increasingly interesting and significant, always drawing out of the children something that is already there and waiting to be roused into intelligent action. Finally, the pupils find themselves moving together in ' rhythmical companionship ', making visible music, just as an orchestra makes audible music, and enjoying it all to the top of their bent. A valuable contribution to establishing the co-operative habit.

The work is not easily described in words. Even photographs do not give us an adequate idea, since the picture itself is motionless and only shows us the movement arrested at the moment when the camera clicked. A film would be the best means of showing it, but the illustrations drawn, as the children were dancing, convey the spirit of Miss Driver's work. It is one of those things that must be ' seen ' to be ' believed '. I have seen it, and I believe. To those who have not seen it, Miss Driver's book should act as an incentive to see it as soon as possible. No educator of the young can afford to overlook so valuable a way of training both mind and body.

L. P. JACKS

Oxford, *November* 1935.

# CHAPTER I

## RHYTHM

*'Rhythm is an attribute of man's nature and the foundation of all art'*

# CHAPTER I

## RHYTHM

*' Rhythm is an attribute of man's nature and the foundation of all art '*

What do we mean when we speak of rhythm in Nature, Art, and in Music? We mean some intrinsic quality common to all three, a quality that can be instinctively felt, but which is practically indefinable. It is not Time. Time is only the duration of rhythm. It is not Metre. Metre is only its measurement. Rhythm is that ceaseless, ever-varying movement of an intangible force interwoven with all that can be comprised in the word ' LIFE '.

In it is contained the flux and reflux, and the make and break of things; but if this were all, then the effort of earth in the ebb and flow of seasons and other rhythmic functions would be the labour of Sisyphus, only undoing what it has done. Even machines are not used merely to show that they can move to and fro, for, on the material plane alone, they have a purpose. The beat of the machine is not the sole reason for its existence. From its shuttle-beat wonders of creation emerge, shaped from a chaos of threads into a patterned texture, useful or beautiful in the service of humanity.

So rhythm is no mere pendulum to fall back under momentum to its original place.

Rhythm stretches out like an incoming wave of the sea, and after its fierce force is spent it falls back again into the great limbo of waters, as if it had never been; but, in the meantime, there has been a moment of fruition and of arrestation. It has paused to fulfil its purpose and has borne on its high crest a treasure that now lies safely on the shore. As with the machine, this is not achieved with one pulsation. But, laboriously and eventually, atom by atom, thread by thread, layer by layer, the garment of beauty is woven; the pearl of great price is matured.

Thus rhythm is threefold in its sequence of effort, fruition, rest. But we can begin to understand something about rhythm only by studying its inherent laws, their attributes and manifestations.

Let us go back to the source of rhythm which exists in nature, and to that part of its physical expression which galvanizes the human body.

The body is a living and vital organism, rhythmic in its laws, and moving in time and space in a world which itself has a vast and cosmic rhythm. Illness and disease come to individuals when their rhythms have been deranged, and wars, famines, earthquakes, and pestilences result from the disturbance of the wider system of rhythms governing the world.

If we begin to study the natural rhythms of the body, we find that each is based on a movement of contraction, followed and balanced by a movement of relaxation. Many of the rhythms of the body work continuously and recurrently without our volition. Instances of these are the digestive processes, the systole and diastole of the heart's action, and the inhalation and exhalation that together make breathing.

In contrast to these, all dynamic bodily movements of the voluntary kind can be observed, felt, and controlled. A simple instance is the action of walking, in which the weight of the body is transferred from one foot to the other, making each alternately heavy and light, as contraction and relaxation occur.

Let us study actual movements in which we can see the laws of rhythm in action. Labourers, athletes, craftsmen, and acrobats master and use the force of rhythm for their specialized purposes. Their mastery of rhythm results in movements graceful and beautiful in their economy of effort, while full, also, of purpose and technical skill.

Rhythm seems to galvanize all according to their peculiarity, manifesting itself chameleon-like, giving the power to take colour, and to make movement wherever it finds a resting-place.

It would follow that it makes for individuality, bringing out the intrinsic differences of all growths and individuals in whom it rests. It is these intrinsic differences and shades of differences which alone can give variety to life, for, without them, we should be a monotonous regiment as dull and deadened in expression as if ordered by a drill-sergeant.

A nation of such sheep would be unlikely to achieve more than the destruction of what others had built up, and could be only a menace to progress and civilization.

Rhythm is common to all humanity—it is at once common and divine. Mysterious as electricity which yet is harnessed to the service of the individual and the community, rhythm is a force that can also be used, if its ways are studied, for the development of the individual and the

service of the race.

But we can best observe it where it runs pure and fresh in the vital children of our world. That is the moment when it can best be seen and used to bring out the highest in the young, before, as Wordsworth puts it, ' shades of the prison house begin to close upon the growing boy '. Teacher can observe, and pupil express, something which is as necessary for the equipment of later life as ability to reason, or straight limbs. For the preservation into adolescent and adult life of the happy, balanced rhythm of the healthy, vital child, when it can be accomplished, prevents the wastage caused by nervous illness, and increases human happiness manifold. But this happy result is possible only if the work is approached in a scientific spirit by those equipped to deal with it. Work ill-directed by a host of poorly equipped guides achieves nothing of lasting worth.

This training through rhythm can be carried out in a way that is joyful to the child, and where there is joy there is quick learning. It gives freedom, and respects individuality, while helping the child to fit himself into an orderly whole, and enabling him to co-operate harmoniously with the larger community of which he is a part. This development of rhythm strengthens and enhances the latent control of the individual over himself and over the external expressions and functions of himself by which he makes contacts with others.

Rhythm is fundamental to the technique of all arts, so, in dealing with Music and Movement, teachers must understand the nature of rhythm itself, and its physical basis. They must also realize that each one of us possesses his own individual rhythm, expressive of temperament, character, and environment, but modified by the size, weight, structure, and proportion of the individual body. How to direct and develop this valuable individual rhythm, to free and educate it for life as well as for art, but with special reference to music, is the aim of the work outlined in this book.

*

# CHAPTER II

## MOVEMENT

*'But what of that infinite and beautiful thing dwelling in space called movement?'*—GORDON CRAIG

Dr L. P. Jacks says: 'As yet we have no physical education which sends the whole body into action in company with the mind, the intelligence, and the imagination'.

It is still too often taken for granted that body should be trained apart from mind, and mind apart from body. In practice, indeed, one is frequently *over*-trained while the other is neglected, resulting in the production of intellectuals, whose sedentary habits are harmful to the body, and athletes who may be fine animals with minds remaining infantile through lack of development. Yet, since man is a thinking animal, true satisfaction can only be experienced when a balance is struck between the needs of the two.

We need an education in Movement that will give power to the body for working with an economy of effort, with ease, and with right direction of movement: one that is free in repose as well as in action, and, above all, one which works with the grace and beauty of true equilibrium.

And if this development of body can be harnessed to the study of such an art as music, exercising the power of the mind to work with ease, economy of effort, right direction, grace and beauty, then a unity is established which satisfies the needs of both body and mind. To this end the work described in this book is directed.

Perhaps in all of us there is a greater sense of movement than of music, so, for the first steps of the child's education in Music and Movement, movement is the more active partner, but true balance is slowly reached as the child learns to listen while he moves, applying his mind to what he hears and then expressing it in action.

The first aim is to try and find the child's own natural rhythm unrelated to music or any dictates from the teacher. It must be fully realized that each child has his own individual rhythm, with its coefficients of movement, speed, and character.

Observation shows the great difference between the movements of the eager, dynamic child, and those of the lethargic or timid.

'Rolling continuously through the whole of man is his soul pulse, which forms each trait of his expression, and which imprints its rhythm on every movement of the finger, on each piece of work, and gives the product of the potter, the blacksmith, the weaver, the carpenter, the shoe-maker, the brick-layer an indistinguishable impression.'—Ludwig Klages.

To each his own rhythm is a natural law. It will be clearly seen that there must be no 'forcing of the pace', for this will disturb the child's natural rhythm. It is equally disturbing for an ardent temperament to be made to conform to the pace of a teacher's possibly slower rhythm. The disturbance of rhythm produces nervous illness if persisted in, the first symptoms of which are seen in the jerky and spasmodic movements of some children. The child with these nervous symptoms, often caused through fear, can be helped to rediscover his own rhythm and so restored to health. But it is done by his joyful discovery of satisfying actions expressing his individual interests, and never by a criticism of his faults.

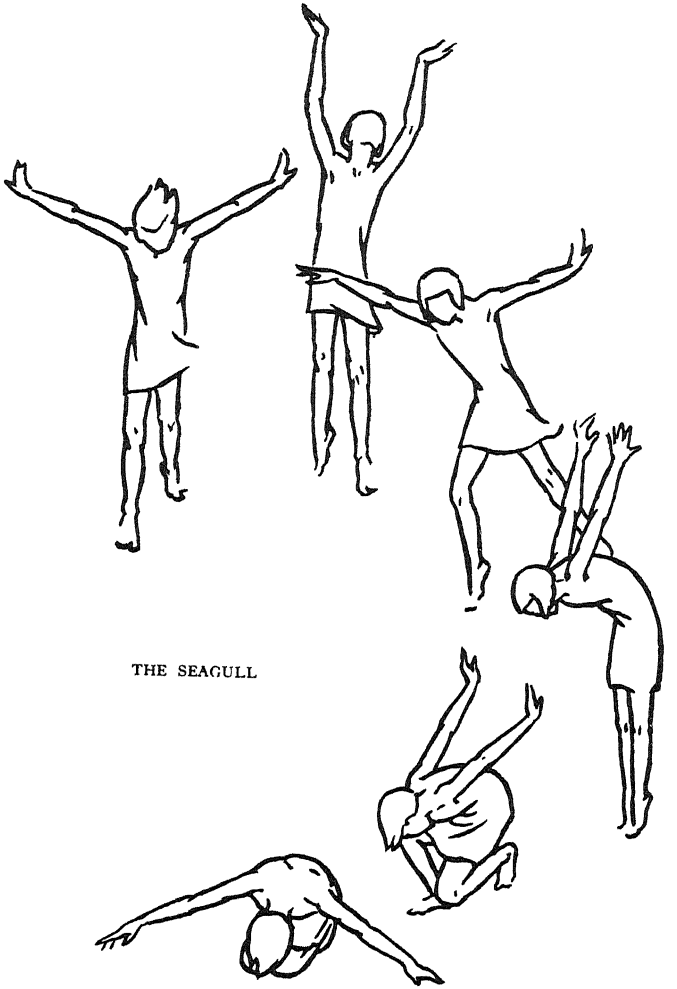
## *INDIVIDUAL RHYTHMS*

To come to the practical side. In the early stages of the work the children are encouraged to walk, run, skip, gallop, spring, jump, and leap about the room, each in his own way, and in his own time. It is obvious how much the teacher can learn from watching the free play of these individual rhythms and movements. By rarely limiting all to an enforced rhythm, whether that of the teacher, the music, or both, the teacher leaves the child untrammelled till his own rhythm is released, strengthened, or restored. It is a principle of the work that the child be first allowed to try out all exercises in his own free rhythm, even when at a later stage these same exercises are to be associated with music.

## *LIFE-RHYTHMS*

Next he should be led to think about the shapes and movements of things he sees in his daily life, for movement has little lasting value unless it is related to life. All around us are myriads of rhythms—rhythms of land, sea, air, work, and machinery—and children soon grow observant and alive to the way a plough is driven, a boat is rowed, a drill

is used for breaking up the road, the flight and landing of an aeroplane—all of which they will express in dramatic action. Ideas soon abound in the children, which are often poetic as well as being realistic and dramatic.



THE SEAGULL

Sometimes an idea for group movement is suggested either by a child or the teacher. Ideas offered have been a coal-mine, a factory, trees in a wood, the sea, etc., and each child contributes an appropriate and expressive rhythm to the whole. The children gain much confidence from their efforts to express these life-rhythms which they dance with great vigour and expression.

Here are a few suggestions from the children's own work.

## *RHYTHMS OF NATURE AND THE ELEMENTS*

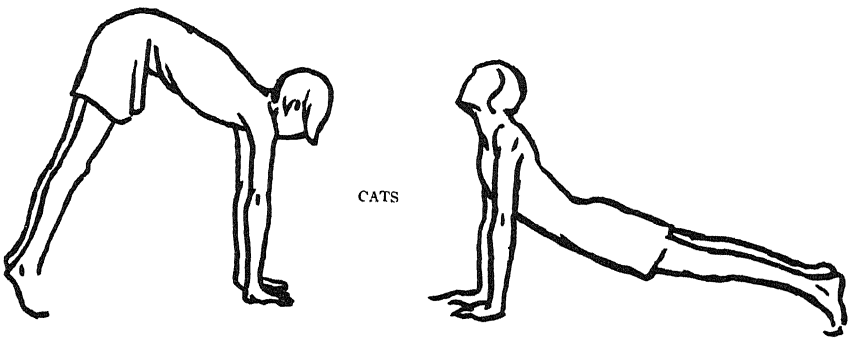
*Earth.* Trees, rivers, waterfalls, lakes, snow falling, the activities of the four seasons; sowing seeds, sheep-shearing, haymaking, harvesting, apple-picking, ploughing, lopping trees, planting trees, etc.

*Sea.* Waves, erosion, rocks, storms, cascades, movements of seaweed in water, fish, boats, etc.

*Air.* Wind, clouds, thunder and lightning, grasses, windmills, whirlwinds, wasps, butterflies, aeroplanes, blowing bubbles, etc.

*Fire.* Bonfires, flames, smoke, fireworks (rockets, catherine wheels, squibs, etc.), furnaces, stoking a fire, a smouldering fire, etc.

*The Flight of Birds.* Seagulls, eagles, robins, sparrows, etc. An interesting book giving good descriptions of the varied flight of birds is *Triumphs in Bird Life*, by Professor C. J. Patten, M.A., M.D., Sc.D., published by Watts and Co.



CATS

*Characteristic Movements of Animals.* Cats, panthers, bears, etc.

*Shapes and Movements of Trees.* Weeping willows, oak, poplar, pine, birch, etc.

*Rhythms of Domestic Life.* Washing, ironing, scrubbing, dusting, sweeping, cooking (kneading, stirring, mixing, etc.), turning a mangle, folding clothes, packing, serving, knitting, mending, laying a table, eating a meal, winding wool, winding up a cotton-reel, cutting material, reading, writing, telephoning, gardening (weeding, hoeing, planting, watering, etc.), toasting by open fire, rocking a cradle, etc.

SCRUBBING

*Rhythms of Machinery and Work Rhythms of Modern Life.* Traffic (motor-cars, traction engines, racing cars, trains, etc.), speed-boats, machines, clocks, typewriters, weaving, work in a laundry, factory, pottery works, post-office, mill, shop, office, railway station, dairy, hop-picking, road-mending, etc.

PULLING A CART

*Children's Games.* Ball games, throwing a stone to skim on the water, pushing a swing, spinning a top, flying a kite, playing marbles, see-saw, riding on a scooter, a bicycle, bowling a hoop, skipping with a rope, blowing bubbles, building bricks, games on the seashore, etc.

*Movements of Orchestral Instruments.* Playing on an imaginary flute, pipe, violin, 'cello, harp, piano, triangle, glockenspiel, a pair of castanets, a pair of cymbals, Chinese gong, a set of bells, a fanfare on a trumpet, a drum, trombone, bagpipes, showing the movement of a metronome, etc.

*Rhythms from Other Lands.* Native women carrying baskets and pots on their heads, a bullock cart, a native squatting, study of gesture (Egyptian, Greek, etc.).

*The Shape of Things.* A shell, a star, geometric designs, triangles, squares, pentagons, etc., friezes.

The above are but a few suggestions from the wealth of ideas that can be found.

## *PRIMITIVE RHYTHMS*

From these life-rhythms follow movements accompanied by folk-songs, since from the earliest times song has always been the companion of labour—the shepherd singing on the hill, the ploughman in the field, the harvester with his sickle, the sailor at the helm, the spinner at the wheel. ' In the Hebrides labour and song went hand in hand; labour gave rise to song, and song lightened labour. There are songs associated with spinning, waulking, milking, churning and rowing*.' The folk-song is one of the purest forms of music, and still remains a rich source of inspiration to the composer. It is good, therefore, for the children to hear as many of these melodies as possible. Our own country is rich in folk-songs and folk carols, but children, besides hearing songs of their own country, should listen to those of other lands.

These songs, springing as they do from the very hearts of primitive peoples, make a great appeal to the child, because they have in most cases strongly marked rhythm and melody.

Many folk-songs and sea-shanties, such as those arranged by Cecil Sharp and Sir Richard Terry, are suitable to accompany the action of primitive rhythms.

* From *Songs of the Hebrides.*

These primitive rhythms, which are very real to the children, help to give them ease of movement. They are carried out joyously to the accompaniment of the folk-songs. Some of the children should sing the songs, while others move, the groups interchanging later. It will be noticed how much the vitality of the singing by a choral group is increased when it thus provides the accompaniment for a moving group in action.

From watching the children carrying out these ' life ' and ' primitive ' rhythms, the teacher learns a great deal that is valuable. He is able to see whether the children have adequately expressed the idea, ' weighed ' the movements correctly, used too much or too little energy for their accomplishment, moved aimlessly or with right direction. He is able to note the wrong tensions of certain children, and, in others, their inability to carry out an idea in movement, though their idea may be very vivid to them. He can see also those children so lacking in imagination and observation that they can only imitate others. He can note also the children with initiative, purpose, industry, and those possessing powers of concentration.

It cannot be too strongly emphasized that the teacher himself must know the ' feel ' of the movement, its weight, timing, direction and correct placing. Then, having observed the faults of individuals, he is in a position to give the necessary direct help. The ' placing ' of their movements is as important as the ' placing ' of the children's voices in singing, or of their hands on the keyboard in playing the piano.

The children must now begin to learn something of how their bodies work, and the beginning of body-technique. This is absolutely indispensable to them, if the easy flow of true rhythm is to be given to their work. If for any reason this part is omitted or ignored, then strained, mechanical, and restricted work only can result. The body must become as relaxed, easy, strong, supple and balanced as it is possible to make it.

Just as in the ' life-rhythms ' and primitive rhythms the movements are evoked and not dictated, so here also the child's imagination, ingenuity, and creative powers are brought to light.

## *RELAXATION*

The starting-point lies in relaxation—the ideal state of the body before action. This power to relax underlies everything that is done

with economy, ease, charm, and distinction. All great performers seem to possess it in a high degree, showing themselves to their audience under its magical cloak.

Relaxation is an integral part of rhythm. Rhythm flows between the two states of tension and relaxation. In true relaxation we generate dynamic force for our whole body. While in rhythm we have the harmonious use of vital energy, it is relaxation more than all else which helps us to store this energy. If we are to use our energy to best advantage we must study and learn relaxation.

Each one of us possesses his own degree of tension and of relaxation according to his type. A person who is rhythmic has the power to use these two states of tension and relaxation in a balanced way. He knows when and how to gather his force for action, and when to lie fallow. He does not impede himself by wrong tensions, by too much tension, or by too great a degree of slackness.

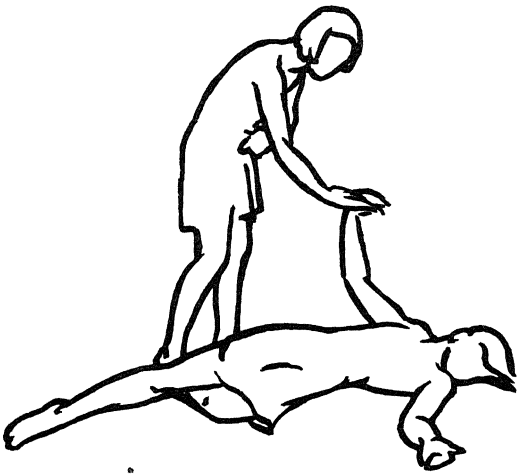
It is more than ever necessary in this age of tension, caused by speed and machinery, for both adults and children to acquire the power to relax. It is a fallacy to imagine that all children have this power, and are free in movement. Some children find it extremely difficult to let themselves go.

By suggestions and images such as a rag-doll, an empty coat-sleeve, a melting candle, a cat asleep by the fire, an overhanging willow tree, a sack on the ground, the children are helped to induce the state of complete passivity and heaviness in their limbs as well as in the whole body. The first movements are best done lying on the ground, since, while thus recumbent, faulty positions in the children are less likely to happen. When they are told to imagine themselves lying on a soft bed, on hay or soft grass, they will seek to discover their most comfortable and quiescent position.

Playing soft music helps, but the ultimate aim should be to achieve full relaxation through the feeling in the muscles themselves, and not through any outside stimulus.

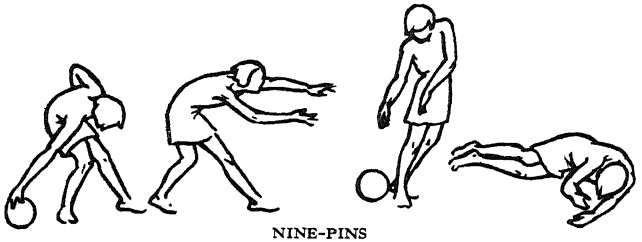
From this reclining position the children next try to test each part of the body to see if it is entirely relaxed. The head should be turned loosely over from side to side several times as if it were poised on a pillow, and allowed to come to rest. Next, each arm should be lifted, at not too great a height (care being taken that the hands fall limply from the wrists), and dropped as inertly as possible. Similarly, each

leg is lifted (care being taken that the ankle and knee joints are as loose as possible). Then the whole body is turned from side to side, finally letting it rest with a feeling of weight against the ground. The teacher or several children can go round the class and test the degree of relaxation of the other children. This is done by lifting an arm, a hand, a leg, and letting it fall (care being taken not to lift the limbs too high or drop them too heavily), or rolling the child over, thus judging the degree of relaxation. Children quite quickly become good judges and should all be given the opportunity for making such tests.



TESTING RELAXATION

Later, relaxation games can be played such as that of ' nine-pins ' The children stand with two feet close together, their bodies erect, but not tense, and the other children in turn roll a large ball to knock down the nine-pins. These fall, crumpling up, as softly as a cat drops, with no sound whatever. It is obvious that this is a much more difficult exercise than the previous one, and should not be attempted until each child is capable of complete relaxation.

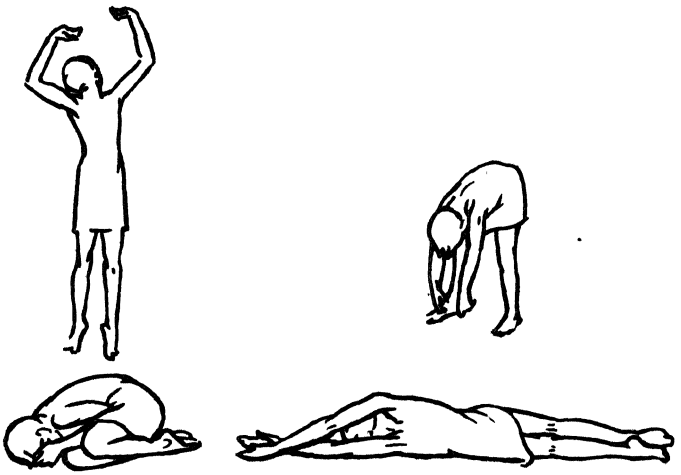


NINE-PINS

Relaxation exercises are given throughout the work, many involving gradual relaxation from a stretched position.

Relaxation is often best achieved by reaction from its opposite—a state of contraction. For this, the children must be allowed to stretch slowly at their own speed as if stretching after sleep, trying to feel the complete extension of the body from the tips of the toes to the tips of the fingers.

This can be followed by a ' let-go ' movement, so that the torso as well as head, arms, and hands are absolutely limp and relaxed when they drop. This stretching movement can also be made lying on the ground, followed naturally by its alternative complementary relaxation.



RELAX STRETCH

Each part of the body should be alternately stretched and relaxed. First, each arm alone is stretched sideways to its fullest extent, followed by a let-go movement, care being taken that the shoulders are not raised. For the sake of subsequent hand movements it is important to give them early attention. Tightly clenching the hands and then letting them suddenly loose, does much to strengthen them; and similarly, stretching the feet forward (from a sitting position) and letting them slacken, aids the children's footwork later on.

From this follow interesting and varied natural studies of labour and rest. For example, vigorous hammering, digging, or pulling a heavy weight along the ground can be carried out, followed by a complete cessation of movement shown by lying, sitting, or kneeling, on the ground. The rest period is followed by a movement of preparation for the renewed activity. This can be done by allowing a definite period for the movement, a definite period for the rest, and a further period for preparation to resume the movement, thus showing a complete cycle of rhythm: preparation, activity, and repose. The children should be allowed to judge their own time, since tempo depends on build, temperament, and natural rhythm. When trained to good movement, they will easily conform to a common tempo set by the music.

The psychological value of relaxation is very great. It helps enormously to remove fear, to produce a calm and easy mind, and has a definite healing effect upon children of highly nervous and sensitive temperament, while physically it helps to counteract false and wrong tensions in the body.

It takes some time for a whole class to experience relaxation fully, but teachers are urged to persevere with this most necessary part of the work. Relaxation should have its place in every lesson. It prepares the ground for good movement, and does much to give the children confidence. Once the children understand what is required of them, directions should be few and given as quietly as possible, since relaxation is impossible unless there is a peaceful atmosphere.

Relaxation does not end with the power merely to relax the body. Beginning as it does on the physical side, it later extends to the mind, giving power to the child to use this ease he now possesses, so that he can deal with lessons and life problems without strain or over-anxiety. It gives him poise and greater alertness in every way. The more relaxed he is, the more he hears what is said to him, or what is played

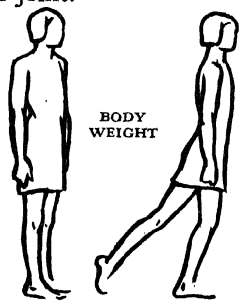
to him, and to children more advanced in the work, this quiet should come not as a period of cessation from work, or blankness, but as one full of thought and vitality; one in which to plan out ideas, or to gather force for the next adventure. The physiological and psychological values of relaxation cannot be treated fully here, but they are exceedingly far-reaching.

## *POSTURE*

A good and right posture should develop from the exercises of relaxation and contraction. The children should learn to stand easily, yet with a good line, so attention must be paid to the general carriage, both during movements and between them. Children should learn the difference between an erect, easy position and an erect, tense position. The latter may be necessary for a moment, but the former should be habitual.

## *BODY-WEIGHT*

Next follow exercises of body-weight, and transference of body-weight, one of the most difficult things for children to acquire. We feel a central position of the body when our feet are placed together and we are standing erect, and this position may be compared with the tonic note of a key in music. As soon as we wish to move away from this centre, either in making a movement with any part of us, however slight, or in taking a step, the correct changing of our body-weight is necessary. We can see that this transference of body-weight is very dependent on the right use of the knee joint.



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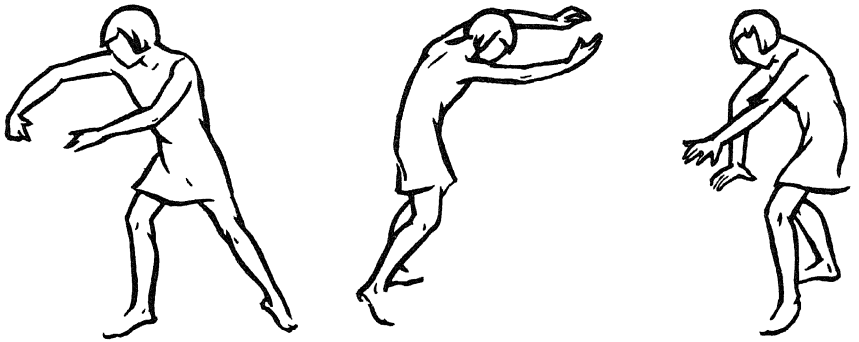
Beginning with feet astride, a ' see-saw ' movement is started, and the loose swing of it from side to side should be felt in the knee joint. This rocking movement can also be done with a swing forward or outward and then backward (from lunge positions) in very slow time. Practically all the ' labour ' movements need supple knees, for there is nothing so destructive to their ' follow through ' as the stiffness of the knee joint.



ROCKING RHYTHM

Body-weight and balance are closely connected. Each child by slow knee bending can make itself into a chair with arms and straight back.

A CHAIR



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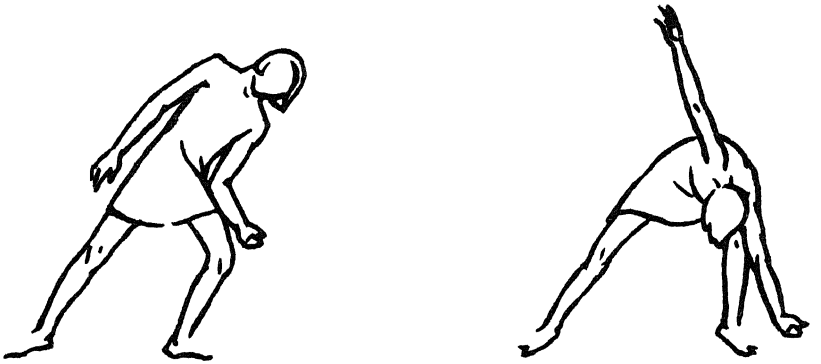
At first the support of a finger or hand against the wall is necessary. Later, the exercise can be done without support, and many different exercises (where the body has to be balanced on one foot) can be devised. Good balance is acquired by the right distribution of the weight of the body and by relaxation.

' Weighing ' exercises give the child definite experience of the weights of the different parts of the body. By imagining that they are a pair of scales themselves, the children try to test the various weights of their arms, hands, head, torso, and finally the whole body.



' WEIGHING '

The hand movements are important as they have their part later in the movements of conducting. The clapping of hands should be carried out with looseness of wrist. Children should never be allowed to use the hard, ugly, and ear-splitting sound caused by clapping with stiff and contracted hands. Clapping can be almost as varied as musical sounds, for the hands can meet together with hardly any sound whatever, they can rebound, they can show continuity of sound by being held for definite duration, or they can show fullness of sound by cupping the palms as they meet together. The use of the hands as two cymbals clashing is a good exercise, especially if accompanied by the actual playing of the cymbals, loudly or softly, the children answering and matching the tone with their movement.

The fingers should be relaxed in turn, and the hands circled from the wrist slowly and quickly. Another good exercise is to let first the fists beat against the floor, as if beating a drum, then the flat hand. Varied

patterns can be carried out in this way: for instance, four beats with fists, four with hands, etc. The children should listen to the change in tone and rhythm of the two different beats.

The feet can be trained in much the same way, for they also can make different sounds against the floor, when they are flexible. To begin with, the children should feel the resistance of the foot against the floor by pressing each foot in turn. They can imagine that the floor is a large sheet of white paper, and their foot is covered with ink, and they are making an impression of it on the paper. They can also press the outer rim of each foot on the floor, using an ankle-circling movement first inward, then outward. The ankle joint can be made more supple by letting each foot move vertically up and down, horizontally from side to side, and by revolving it. This is best carried out by the children sitting on the ground, taking one foot in both hands and practising the various movements suggested.

When the foot has become flexible they can use as required the whole foot, the ball of the foot, or merely the tips of the toes. It is useful to tell the children to think of the floor as a large drum on which their feet are beating, and to train them to listen to the sounds. The movements should never be so vigorous as to jar the feet.

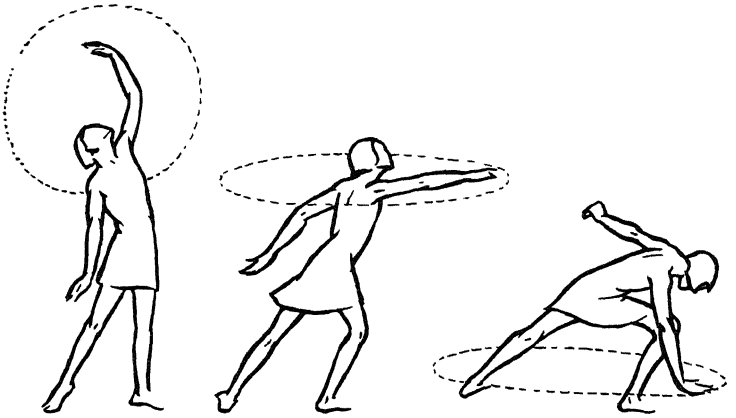
The head movements are important. The head should follow the line of the body's movements, and the neck should be as supple as possible. Head movements need great care, as the neck is delicately adjusted. The head must never be jerked or moved in too rapid a rhythm. Gentle rocking movements in a downward and upward, or in a sideways movement, are elastic and good. The head should also be allowed to rotate slowly. Children can work in pairs, one tracing out a slow travelling movement with one or both arms, while the other follows the line of movement with the head.

Teachers should work for full movement—movement involving the use of the whole body. Even if one part of the body is being used alone, the rest of the body must be ' alive '.

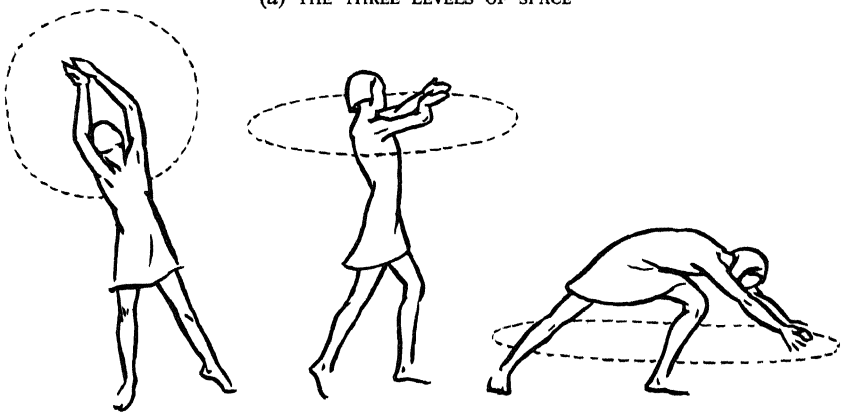
Children should learn about their bodies as they would about the instruments in an orchestra. They should realize that hands, feet, and arms are capable of speed and lightness of movement, that the torso can show heaviness and slow movement, and that the use of the whole body is like the use of the whole orchestra.

## *CONSCIOUSNESS OF SPACE*

The child must learn the levels of space around his own body just as he must learn the seven notes of the musical scale, and the primary and complementary colours of his paint-box. Three levels are explored first. (These levels are later used for graphic illustration of their power of recognizing treble, middle, and bass of music played on the piano.)



(*a*) THE THREE LEVELS OF SPACE



(*b*) CLAPPING IN THE THREE LEVELS OF SPACE

The child must first grow very familiar with all these three levels. Next he must learn to clap, sometimes at one level, sometimes at another, never forgetting the space behind him, and using his change of body-weight to stretch far out and all around him. This is a very happy, exhilarating exercise if accompanied by music varying from quick to slow.

He must next learn what is more difficult—to draw circles, angles, lines, loops, triangles, and squares in all and any of these three areas of space, using hand and arm as if they were a piece of chalk tracing all the designs on a huge imaginary blackboard. His whole body, as well as the head, must travel with the outline as he makes it. Each arm should be used in turn, and the exercise should be practised until there is real freedom of movement and a complete mastery over space and form.

## *CONSCIOUSNESS OF SURROUNDING SPACE*

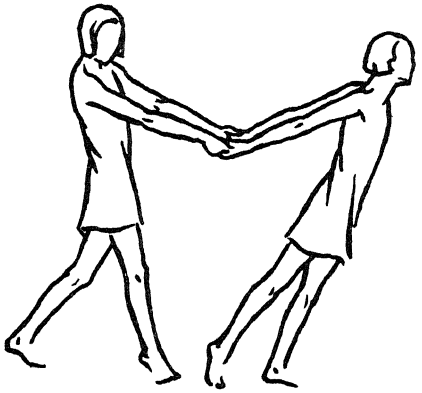
It is necessary from the first lesson for the child to become more and more aware of the space, size, and proportion of the room in which he works. Using marching, running, skipping, gliding, leaping, and galloping, with steps of different lengths, he must learn to describe varied patterns in space such as:

These patterns can be woven with or without music. They can be made by one child alone, or by the whole class moving at once. Children should be trained to have respect for the patterns others are weaving, and learn to adapt their own to their fellows', taking pleasure in meeting without collision and in revolving round others without jostling them. After the continued practise of relaxation and body-technique, the children develop great skill and control in this matter of adapting to others. And here it must be explained that the children are not working in any set formation. Each child forges his own way about the room, and must necessarily adapt himself to the rhythm of the group.

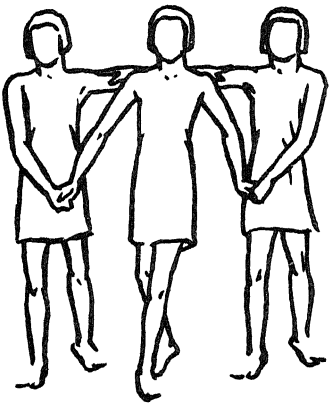
At the beginning of each lesson the children must space themselves evenly over the room, not touching any other child. Exercises should be devised to make the children conscious of right spacing and distance

while moving about the room. They can be set to glean corn, pick flowers, reach for apples, changing direction so as always to keep an even distance from their various neighbours. The movement can be arrested at a signal from the teacher and the children can see where they have failed in the spacing.

After such work the children should have developed a sensitive feeling for space in relation to themselves and other individuals. They should then be ready to take their places in group formations.



(*a*) A SHAPE FOR TWO CHILDREN



(*b*) A SHAPE FOR THREE CHILDREN

Children should be able quickly to place themselves in exact relation to others by the quick formation of circles, squares, triangles, star-shapes (from first formation of square or circle), and to pass easily from one to another. They should be able to make moving files quickly and reverse direction in file with a good swing, and without breaking or tensing arms and hands. They should be able to add themselves to a swiftly moving group without spoiling its balance, remembering that groups can have balance without symmetry, though symmetry can also be practised. Choice enters into this, and the child's choice must be swift and sure.

They must be able to make these formations with the utmost skill and dexterity. This quick interchange of shapes forms the mechanism of the more advanced lessons, and is the nucleus of much which is to come later.

It will be seen that the making of these shapes often involves joining hands with others. Care must be taken that hands are always relaxed, for if children pull unnecessarily, the design will be instantly distorted. Much practise must be given in retaining the above formations easily while walking, running, and skipping are being carried out.

## *TIMING*

If a good sense of rhythm is to be given to the children, they must have ample practise in the ' timing ' of simple movements without help from anyone. This is comparable to the training of the ' inner ear ' in the music lesson. An easy example offers in the dramatized action of bouncing and catching a ball. One child sets a speed, and the whole class follows the ' timing ' set. Other children set varying speeds. The children discover that slow tempo means a high bounce, a quick tempo a bounce much less high. If the tempo is very slow, they must wait, correctly estimating the pause before catching a ball that has bounced very high indeed. ' Eye on the ball ', even though it is an imaginary one, is a necessary condition for right action.

Other good exercises in ' timing ' are provided by such everyday actions as pushing a swing, chopping wood, using a spade to shovel sand into a cart (shovel, weigh, pitch, rest), pumping a cycle tyre, picking up sticks, bowling an imaginary ball along the ground, hammering a nail in the floor, dragging a heavy sack, striking an imaginary ball as in cricket, picking up bricks and tossing them to another, who stacks them in a cart. And the children must *mean* each movement if they are to carry it out effectively. Weak intention leads to unconvincing movement.

Varying speeds for marching, running, skipping, galloping, can be set by individual children and matched by the group who follow the leader in exact time and style.

These ' timing' exercises can be followed by longer ones entailing change of movement, such as a period to prepare, matched by a period to glean, and a period to rest. Many work rhythms can be treated in this manner. The speed in each case should be that natural to the occupation by reason of the degree of force, weight, and balance required.

What has been sketched out here is of necessity only in bare outline, since space does not allow of a more comprehensive study. The movement work outlined in this chapter can in no way illustrate a com-

plete technique of the body. It is intended to indicate merely the essential movements which can be used for the study of music.

Suppleness, relaxation, and flexibility are as necessary to the instrumental player as to the conductor. Timing and spacing and a sense of rhythm are fundamental to the performance of music. Listening to beautiful folk-tunes helps the musical ear of the children, while the ' life-rhythms ' and ' primitive ' rhythms give them a realization that music can be an accompaniment to life itself.

The movement strengthens their bodies, making them better instruments for use in daily life, besides helping the children to appreciate the intrinsic beauty of movement. The spatial measurement, being of a more mathematical nature, helps to give them a sense and love of order, measure, and organization.

During the lesson, group co-operates with group, a group lends itself to a leader, the leader gives place to another and reverts to a place in the group. This interplay makes children able to lead, but equally able to subordinate self and follow a leader with unerring exactitude and full co-operation. All this creates a power of organization and of self-discipline that cannot be given by any imposed metric work, drilled by the teacher and dominated by mediocre music. It has a wider significance than is comprised in mere knowledge. It leaves room for taste, choice, discrimination, and fine judgment, which are among the cardinal principles upon which art is built.

# CHAPTER III

## MUSIC

*' Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form.'*—PLATO.

How can children be led into the world of music so that something of this truth may be revealed to them?

Once interest and joy are awakened, the desire to learn more about music follows inevitably. It is the quickening spark that must be kindled in the child's mind. After that, the teacher must be ready to change from inspirer to guide, watching the seeds of his own knowledge transferred and then breaking ground to become the sturdy and profitable crop of maturer years.

It is the interest excited by the reading of a piece of vivid prose or by the playing of great music which shows at once how the child's mind leaps out with the will to read or play for himself, and with that volition how much more than halfway will the child meet the teacher over the lesson?

' A merry heart goes all the day,
Your sad tires in a mile-a.'

But the orthodox methods by which a child is usually introduced to music are as uninviting to his brain and have no more relation to music as an art than the alphabet has to literary education. Too often these methods produce mental weariness simply because the child's natural inclinations are not taken into account and his interest is not held.

His musical ability is often judged solely by his usefulness for choral singing. The child who cannot sing is from this point of view considered unmusical or not considered at all. Voice depends largely on physical formation of throat and chest. Not all possess it. Musical ear is present in many children whose vocal powers are poor. In boys' schools, as a rule, the music classes ' peter ' out with the break of voice, yet it is just at this period that the boy is most receptive to other aspects of music if rightly presented. Massed singing, while holding its due place in the

musical education and happy experience of the child, must not be his sole approach to the art of music. Too often in choral work the child is mere passive material with which a conductor may show his skill. With the singing lesson as the only medium, musical education is one-sided and inadequate.

It is equally one-sided and inadequate to confine the child's musical experience to the study of an instrument. This study is necessary only for those who in themselves feel a burning desire for it, and, even then, before such a study is begun many things are necessary.

First, in movement, the child should be rhythmically free and able to relax, for without this power he is unable to cope with the complex movements involved in instrumental technique. Then his power to listen should have been acutely developed side by side with his creative gift of making music for himself in different ways. The child's musical perception should have been heightened by his initiation into the literature of fine music, which he should begin to feel and understand as an expressive and natural language.

The aim of the teacher should be to develop the ' inner ear ', for this, more than anything else, makes us musically imaginative. It is this pre-hearing ' that guides the hands so that they play with right quality of musical tone, and that also diagnoses any defects which spoil it.

When a child begins the study of an instrument, the larger musical background already defined should never be neglected. It should rather grow in content, for from it the child draws those ideas that contribute most to his musical progress.

Music, and music as a whole, must be given to the child. In ' pursuit of music ' the child must be allowed to listen, express, and create. These three threads should run evenly through his whole musical education.

Children's power to understand music is immense. It is for those who guide them to have the necessary faith.

The study of music in the work under consideration begins on the firm foundation of movement sketched out in the last chapter. Our whole being reacts to music, and the body needs to be strengthened to meet the emotional stimulus that music gives.

When the children have acquired a good sense of movement, this must become finer and more sensitive as it becomes more closely related to the music. Having felt rhythm in themselves, the children must now learn to adapt their rhythm to that of the music; and their listening

powers must be more acutely developed. It is now necessary for them to subordinate themselves to the dominance of the music, and to be the instruments for its visible expression. It is the music that must evoke their movement and arouse the aesthetic sense—movement, the servant of music—movement in which the child reveals as far as he is able his own reaction to the colour, tone, texture, melody, harmony, and form of what he hears. His ' inner ear ' must prompt him to action that is a visible expression of his appreciation of these things. The degree of appreciation and the mode of its expression varies with the musical, emotional, and aesthetic nature of each individual. Here, again, is presented to the child that power of choice which only right education along creative lines can give; the chance to use right judgment—that attribute which is so much higher than mere knowledge. He can receive or reject; become increasingly sensitive to fine shades of musical meaning, or remain emotionally unmoved, according to his nature and his capacity. Sudden blossoming can be seen in the specially gifted children. With the rest it is a process of gradual building, and to the manner of that building the rest of the chapter is devoted.

Two aspects of the work must be clearly and consistently borne in mind from the very beginning to the most advanced course: (a) *The main aim*, which is to free the child in the world of music; and (b) *The practice of the various techniques* necessary for the attainment of that aim. The second must never be confused with the first or substituted for it. It should always be a secondary consideration, kept in its place—its function being solely to assist the main aim whether in movement or in music. Exercises practised for their own sake hinder musical development. The teacher's first task is to choose the simple material on which the child's earliest conscious musical experience in this medium of movement may be built.

For this earliest study it is best to use music needing but one among the basic rhythms—walking, running, skipping, or galloping. There exist many excellent tunes of simple rhythm needing but one basic step to show their progression. For some of them, a varying choice by the children is possible, as for instance with a tune such as ' When Johnny comes marching home ', where galloping, marching, or skipping steps all fit the music.

One of the first things a child should notice about music is that it progresses, i.e., it starts with an impulse, goes a journey, and finally

comes to rest with an ending that gives a sense of completion. He, too, in such movement expressing the music, must show the impulse, travel a journey, and come to rest when the tune ' comes home '. The impulse that starts the music and the cadence that ends it are of cardinal importance.

## *IMPULSE*

Feeling for the right kind and degree of initial impulse can be helped by letting the children listen to easy musical studies having opening phrases of contrasting character. They are swift to realize that their movement should match the character of the initial impulse, starting quietly if the music is quiet, smoothly when it is smooth, and with great energy only when the music requires it.

## *PROGRESSION*

When the music progresses, each child should consciously sketch out a definite pattern of his own choosing on the floor as he steps. He should not step aimlessly. Progression without aim usually shows faulty listening or failure to listen at all. The listening child in its patterns, even at this early stage, will often show appreciation of subtle points of phrasing, mood, tone, and tempo far beyond his actual knowledge. With a large class at work, skill in the use of space is of great importance, and teachers are advised at this point to refer for guidance to the section of Chapter II that specially deals with it.

## *CADENCE*

Children should show their recognition of the final phrase and closing cadence by bringing their steps to an unhurried end, having some relation to the character of the close. The ending of a tune should be in the nature of a climax, a point of arrival; but not necessarily a violent culmination.

Children love to invent positions of the body with accompanying gestures of head, arms, and hands which, to their idea, fit the finale; and they are ever ready to ' find another way ', and yet another, at the teacher's suggestion.

They will use kneeling, stretching, drooping or reclining positions as they feel the music dictates. Care is needed to make these endings as

smooth as possible, avoiding jerked or over-accentuated movement, especially in quiet work.

A list of useful tunes for this early work is appended:

WALKING TUNES:
'When Johnny comes marching home' (*Oxford Nursery Song Book*).
'Tiny Man' (*Swedish* folk tune) (Augener's).
'La chanson du Tambourineur' (Weckerlin).

RUNNING TUNES:
'Curly Locks' (*Song-Time*).
'Bobby Shafto' (*Song-Time*).
'Oranges and Lemons' (Children's Overture, Roger Quilter).

SKIPPING TUNES:
'Oats and Beans' (Cecil Sharp)
'Come, Lasses and Lads' (*National Song Book*).
'Au Bord de la Fontaine' (Weckerlin).

GALLOPING TUNES:
'Aikin Drum' (*Song-Time*).
'Charlie is my darling' (*National Song Book*).
'The Campbells are coming' (*National Song Book*).
'Sir Eglamore' (*Folk-song*).

SLOW WALKING TUNES:
Chorale (Schumann, *Album for the Young*).
'La miste en l'air' (*French Nursery Rhymes*).
'The Bird's Funeral' (Tschaikovsky, *Album for Young*).
'We Three Kings' (Traditional).

VERY QUICK TUNES:
Rondo in F (Beethoven *Sonatina*).
Rondo (Mozart *Eine Kleine Nachtmusik*), etc.

In playing the above tunes, both tempo and tone should be varied as much as possible so that the work is never allowed to become mechanical. Children must always be listening for changes. At a later stage the teacher can change quickly from tune to tune to exact quicker response. A store of some delightful melodies can be collected. The above are mere suggestions. Each teacher should make his own list.

When children are well practised in these simple tunes, they are ready to move to others, less obvious, and needing a greater degree of control and concentration. Slow, but not too slow, walking tunes, and very quick ones may now be practised. Very slow tunes require perfect balance and are best deferred to a later stage, when the movement technique is more advanced. They are, however, included in the list for future use by the teacher.

With their growing power of listening the children are soon ready to hear and express contrasts in tone as well as tempo.

## *TONE*

Tone is a dynamic element and a strong emotional stimulus. It has an almost galvanic effect on movement, and it is possible to play on the movement response of a receptive class like the wind on an aeolian harp, making it now supple by a singing tone, and again jerky or rigid by a hard metallic tone. Tone-colour is one of the most arresting things in music, and perhaps makes the most primitive impression on us. Tone suggests plastic force and weight, and is therefore most inspiring for changes of movement. It is best, however, with children to begin with the thinnest and lightest of tones which will not lead to contracted or over-excited movement as do the deeper, richer sounds. The following tunes are best played as if on a pipe or flute with the melody only, while the children step to the tune, making their movements as light as the music. A suggestion that they, too, are playing the tune, but on the floor with their feet, and with the wind to blow them along like leaves, will help them to gain lightness in the quick tunes.

'The Shepherdess' (*Clarendon Song Book I*).
'Summer is icumen in' (Melody from *School Round Book*).
'Moment Musical' (Schubert).

Fortissimo tone must never be interpreted merely by noise either when clapping or stepping. Teachers may here note that the sound of 'slapping feet' on the floor is indicative of wrong and injurious foot technique which needs correction on the lines indicated in Chapter II. Weight of sound is shown by weight of movement, not by noise. Full tone can be expressed by such movement as carrying a heavy weight on the shoulder and by all strenuous movements of pushing, pulling, and

resistance. Heavy music, such as the following, is suitable for use in this connection. Later, the contrast of heavy and light music can be shown by contrast of movement.

Prelude in C minor (Chopin).

One tune, such as 'Lillibulero', can sometimes be used to show both forte and pianissimo tones, it first being played as melody only and pianissimo, and then, as a contrast, repeated with full harmonies and forte, a single child skipping alone for the pianissimo and the whole class joining in for the forte, the only prompting being the change of tone. Other tunes suitable for contrasted playing are:

'If all the world were paper' (*Song-Time*).
'Savez-vous planter les choux?' (*Oxford Nursery Song Book*).
'The Miller of the Dee' (*Oxford Nursery Song Book*).

In this practice of basic steps to simple melodies, the children, while learning adequately to show initial impulse and cadence, will also move progressively in patterns self-chosen and with due regard to changes of tone and tempo. It can be seen that these tunes will provide adequate material for many lessons.

There comes a time, however, when, with his improving balance and technique of movement, the child is free to listen to the music played, with more sensitive perception than was possible when his skill in movement was less. He now hears more than initial impulse and cadence with varieties of tone and tempo in the music as it progresses.

Using already familiar material and much that is new, the teacher can at this point draw from the child increasingly sensitive response to many other fundamental ideas. The further steps now possible are treated in the section following; but the order of their presentation is not intended to be rigid, or, necessarily, progressive. The teacher will best choose the next step for his class and draw on the material given as he finds suitable, taking care not to work so exclusively on the point under study that proportion is lost. The child's idea of music, as music, should never be distorted by the over-emphasis of one of its characteristics. When the point under study has been dealt with, it should be related to the whole as far as the stage of the children's musical development allows.

## *FURTHER STEPS*

*Phrasing.* Phrasing is of great importance, and a sensitive response to it can be awakened quite early. It is the articulation and breath of music, giving it life, coherence, and shape. The grouping of notes into phrases that travel, and the building of these into an ordered progression, gives proportion to the whole. Phrasing is an integral part of form.

The cultivation of a feeling for phrasing from the very first lessons is fundamental to the scheme. At first, it was the broader sweeps of the music that were dealt with rather than the smaller or subtler phrases. Continuing from the point where starting impulse and closing cadence were the recognized bounds of the tune, the children next find that tunes have resting points. Those with a *media via*, as in ' Barbara Allen ', are presented first. The children hear that two phrases match each other, and that they ' weigh ' the same. This they can show in movement in many interesting ways, a few of which are suggested here: (*a*) The first phrase can be drawn with the sweep of one arm, and the answering phrase with the other. The drop of a third at the end of both phrases can be indicated. The arm must correctly measure the phrase from impulse to end, neither travelling too fast and arriving too soon, nor moving too slowly and hurrying to the point of arrival.

(*b*) A group can ' offer ' the first phrase to a second group, drawing it with a broad movement as if handing it over to them. The second group deals similarly with the second phrase, showing also the finale. The tunes listed are good material at this point:

' Barbara Allen ' (*National Song Book*).

' Lavender's Blue ' (*Song-Time*).

' Where are you going to, my Pretty Maid? ' (*Song-Time*).

' The flowers in the valley ' (Cecil Sharp, *Folk Songs*).

(*c*) All the early work in tracing patterns on the floor helps enormously in showing phrasing. Quick, sprightly tunes with walking, running, or skipping rhythms can be danced with a marked change of direction at the ' half-way house '. ' Yankee Doodle ' (*Oxford Nursery Song Book*) is suitable, and the following will be found useful in this connection:

' Milking Pails ' and ' Jenny Jones ' (100 *Singing Games*, Moffat and Kidson).

Waltz No. 213 (*Premières Valses*, Schubert).

The phrasing of some tunes lends itself to expression in definite geometrical forms, either drawn with the arms or actually stepped in shape. A symmetrical four-phrase tune such as any of the following can be shown as a square:

' Lord Rendal ' (Cecil Sharp, *Folk Songs*).

' Twinkle, Twinkle ' (*Oxford Nursery Song Book*).

' The Bailiff's Daughter ' (*National Song Book*).

Minuet from Suite I (Purcell).

A three-phrase tune can be drawn or stepped in movement as a triangle.

' Green Gravel ' (*Song-Time*).

' Spring's Return ' (*Clarendon Song Book I*, five phrases).

Longer and more complex tunes can be worked out in other suitable designs.

' Nymphs and Shepherds ' (Purcell).

At a later stage children hear the more subtle divisions of phrasing, as in the theme of Mozart's ' Pastorale Variée ', or Minuet in G by Beethoven. By a slight change of direction in stepping, or by a small movement of hand, head or wrist, they indicate these finer shades of phrasing without losing in their movement the curve of the whole.

## *HARMONY AT CADENCE POINTS*

As the work proceeds, the children show increasing interest in cadence points and readily recognize the difference between:

(1) *The Perfect Cadence*, which shows finality.

(2) *The Imperfect Cadence*, which defines a pause.

(3) *The Interrupted Cadence*, that breaks the thought and holds up the action.

(4) *The* $\frac{6}{4}\,\frac{5}{3}$ *or Half-Cadence*, that shows the resolution of the melody.

A group of ten-year-old children specially interested in cadence points found original and expressive movements which they felt apt to express these four cadences, and after listening to improvised phrases ending in one or other of them, they were ready to show their recognition of the particular quality of the cadence by the movement agreed on.

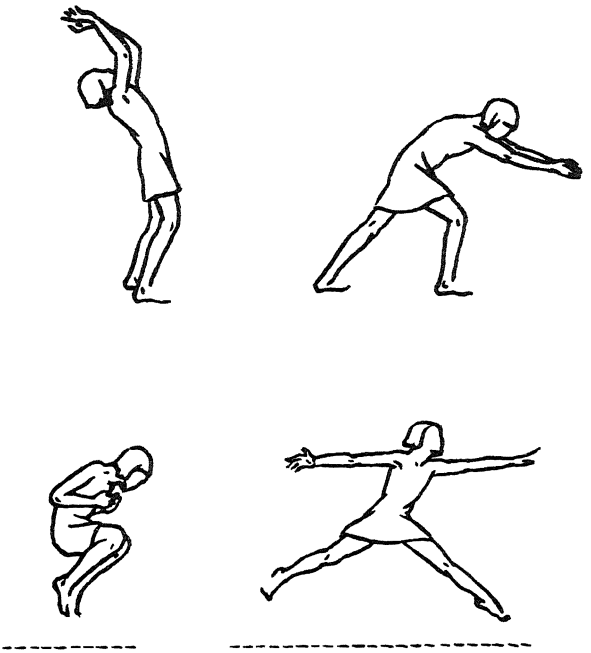
## *ACCENT AND MEASURE*

The pulse of music is its heart-beat; but it is accent more than all else that gives élan to both music and movement. Children love to clap to the ' tread ' of music of varying speeds and then to add the accent, not as mere emphasis, but as something that speeds the music along in an exhilarating way. Without accent there is no life. The beat becomes monotonous and wearisome. Music without accent lacks coherence, and movement becomes aimless where there is no impulse. Conversely, if every note, word or movement is stressed, the result has even less meaning. ' When everyone is somebody, then no one's anybody.'

Stress and non-stress, contraction and relaxation, accent and non-accent, are inherent in rhythm and form the points from which its measure can be taken.

In the earliest study of accent it is sufficient for the children to show recognition of a single stress occurring in the nature of a climax. A tune such as ' Pop goes the Weasel ' can be used for this first step. The children clap the pulse of the tune as quietly as possible, with one high, vigorous clap to ' catch the accent ' on the word ' Pop '. Or they can rest during the playing of the tune, being ready to show the accent (*a*) by a jump with feet together, (*b*) by a spring forward from crouched position, or (*c*) by singing the word ' Pop'. The teacher should vary the tempo when playing the tune. A gradual or sudden accelerando and ritardando will add greatly to the children's feeling of surprise and anticipation, and make a thrilling game out of the right timing and force of the accent when it comes.

The tunes listed below make useful studies at this point. The children clap all the pulses, but specially stress the strong beat in each bar. Care should be taken that, after the strong beat, the movement travels towards the next accent; otherwise the response is too metric. The movement of bowling a hoop or cracking a whip may be suggested to help the child to feel the propulsion of the accent. The children must take hold of and grip with elastic rebound the accents in their movement, whether in the simplest form of clapping or in marking in some chosen way the strongest form of the movement. The accent must stand out as something dynamic, often rising by series to a supreme crest.



ACCENTS

'Le Tambourin' (Rameau), Menuetto from Symphony in D (Haydn).

It is important that children should realize that an accent is not always a heavy, dominant note. It can take the form of a contrast, as in the Scriabin Prelude No. 4 (of Five Preludes), where high notes form the accent. The special quality of an accent of this nature is best shown by a sudden tip-toe or stretching movement or a turn of head or hand.

Other ways of showing accent are: (*a*) by a change of direction, (*b*) by a deep or high step, (*c*) by the use of one part of the body in contrast to another showing the pulse of the music, (*d*) by a movement showing weight, force and emphasis.

The children, having learned to show these points of stress, are able to measure what lies between. They realize the metric division of bars with their bar-times. It is necessary to give them actual experience of

some of the primitive movements which fall into the fundamental bar-times of two and three. The others are variations of these. The following are chosen to illustrate how each time has its own movement:

$\frac{2}{4}$ *See-Saw.* (The children sit on the ground with feet stretched out in front. With a swing of the whole body they touch their toes and then sit erect, tapping their finger-tips lightly on the floor. The effort to reach their toes makes a natural accent.)

$\frac{3}{4}$ *Throwing.* Pick up, prepare, throw.

It is interesting to improvise music in any of the common bar-times, and to let the children invent movements harmonizing with the accentuation of the music while also showing the time itself.

After this preparation they are able to hear the $\frac{5}{4}$ time of Tchaikovsky's Fifth Symphony (slow movement) and ' Das Mädchen ', a song of Brahms, and to appreciate the combination of $\frac{6}{4}$ with $\frac{3}{4}$ time in ' Now Sleeps the Crimson Petal ' (Roger Quilter).

Work on accent and measure gives them a feeling for geometrical shape which is a component part of rhythm. It is interesting to observe that movement patterns in two and four time tend to have angles, while three, five, and seven usually run in curves.

## *NOTATION*

Before showing the simple steps by which a first study of notation is made in the movement and music lessons, it may be helpful to set down some general principles which the writer has found applicable to the teaching of notation in general.

Musical notation is not music. It is a useful shorthand in which music can be recorded, and from which it can be reproduced. Its mastery is not an end in itself. Its study should follow musical experience, not precede it. If children are made to toil at it too soon, it becomes a stumbling-block, inducing fear and spoiling their joy in music. This is specially a danger when children are required to take down tunes imperfectly heard because they are beyond their present listening capacity. Children will follow a simple score with ease and confidence long before they correctly take down tunes from dictation. This ability to follow a score should be encouraged, since it is more profitable for the child to follow the ' line ' of a melody, to take joy in its lilt as it rises and falls, to note the sudden leap or the happy use of some musical device such as sequence; to appreciate the rhythmic

pattern (the eye in all this helping the ear) than to concern himself with the worrying task of setting down the notes of dictated tunes on manuscript paper.

In their Music and Movement lessons, the children's first study of notation is associated with the easier basic steps.

The walking or marching step is the crotchet ( ♩ ).

The running note is the quaver ( ♪ ).

The quick-running note is the semiquaver ( 𝅘𝅥𝅯 ).

The slow-walking step is the minim ( 𝅗𝅥 ).

The very slowest step is the semibreve ( 𝅝 ).

The slow minim and semibreve at this stage are best shown by arm movements, as children have not yet attained sufficient control of balance for the slow stepping which these notes require.

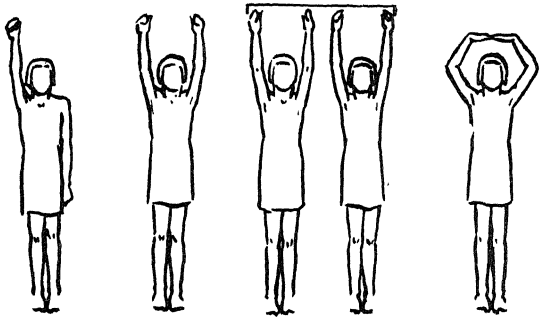
Another way is to let each child choose at will a movement which he thinks illustrates the note played. Hands, arms, head, or whole body can be used according to his choice as to what is most suitable to the music. Or the teacher may choose a specially apt movement by a child for him to lead the class. For the short notes a hand may be sufficient, or hand and head, while the heavier parts of the body may serve to express the longer values.

For the grouping of notes the movement concept should be linked with the musical one. It is helpful to group the children for this, as notes are grouped in a bar of $\frac{4}{4}$ time, i.e., four, singly, for a bar of crotchets; eight in linked pairs for a bar of quavers; sixteen in linked fours for a bar of semiquavers. One child can represent the semibreve, and two the bar of minims.

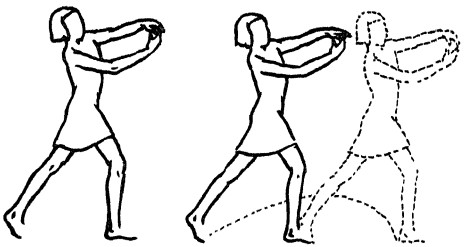
Longer note-values need special attention. The children must learn to feel both the duration of these long notes and their progression one to another. A good way is to let them imagine that they are clay or wax, or any passive material, and by using the three levels of space to draw themselves slowly to some expressive position reached as the measure of the note is complete. The start of the movement must show purpose in sending the note on its way; but the sustained quality must pass steadily through the movement as the note progresses to completion. Timing and spacing should be such that neither hurry nor pause blurs the arrival of the next note coincident with the onset of the repeated movement. For this exercise the whole wide sweep of space round the child should be used.

At a later stage slow transference of weight from one foot to the other should show the stepping of these longer note-values. Here an accurate sense of spacing and measurement is essential, and a gradual transference of balance from one centre of gravity to another is needed. This is most difficult to accomplish. Here, again, onset, timing, spacing, duration, and arrival of the movement are of importance. Poise and balance must be as perfect as possible if the sense of duration is to be felt and conveyed.

When the children are familiar with the shapes of the notes, they love to take turns at the blackboard and practise in bold script the kind of note on which improvised tunes are built. The rest of the class continue to step. Or a child selects a card that shows the note and displays it as the others move. A third way of associating note and sound value is to let each child, as he steps, show crotchets when he hears them by one arm held aloft for the stem and clenched hand for the body of the note. Two arms similarly held, with shoulders as a link, show quavers.



(*a*) CROTCHET QUAVERS SEMIQUAVERS MINIM



(*b*) SEMIBREVE STEPPING A SEMIBREVE

The quicker notes with their many possible groupings

are run by the feet while the child has free choice to show the accentuation with head, hands, or bodily movements. The movements must be full of lightness and lilt. These grouped notes, too, the children will recognize and readily offer to record on the blackboard, if blackboard work is kept informal and not forced upon them.

When children are able to recognize and read the basic notes, they begin to take pleasure in the notation of rhythmic patterns. Clapping helps greatly at this point. Indeed, exact stepping of rhythmic patterns should not be attempted, as this destroys the child's feeling for rhythm and concentrates attention instead on the metric value of individual notes. The detail of each note becomes too marked, and the larger and more important swings of phrase are lost.

As material for work on the notation of rhythmic patterns, tunes should be played, the patterns of which are interesting and stimulating. Some suggestions are:

' Pat-a-Cake ' (Nursery rhyme).
' This Old Man ' (Cecil Sharp).
' J'ai du bon Tabac ' (French nursery rhyme).
' Little Brown Jug ' (Old tune).

The children find the clapping of these patterns a delightful game if they use the whole space round them to make moving designs with their hands. Their clapping should show due appreciation of the accents, indicate the rise and fall of pitch, and in individual and original ways show that they hear climaxes and the outline of the melody. The conclusion should show accurate finish and musical feeling. The children will readily volunteer to write on the blackboard patterns they have clapped, provided they fear no censure for mistakes. They will set right each other's errors and gain much from the co-operative effort.

## *MORE COMPLICATED RHYTHMS*

Variations and combinations of the four basic steps form more complicated rhythms to which the children should be introduced by carefully graded stages. Teachers should, however, remember that children will clap a more difficult rhythm long before they can vary their

steps to suit its character, and clapping used in the ways described in the movement chapter will be found most helpful in impressing on the children's memories the more difficult rhythms in the music they are studying. Exact stepping of every note of a difficult rhythmic pattern is unnecessary and should not be insisted on, since it diverts attention from the flow of the music and concentrates it, instead, on the metric beat, to the detriment of the child's musical sense. Fluid movement matching in intention the rhythm and phrasing that is intended to be expressed (but with steps marking only the broad outline), allows far more scope for creative ability in the child than a blind, enforced stepping of each individual note, however clever and intricate the stepping may be. The music listed below has been graded to follow the early work built on single basic steps.

' Now wander, sweet Mary ' (Hugo Wolf).
' The Cuckoo ' (Cecil Sharp).
Rigaudon (*Klaviermusik*, Kurt Heumann, Band I).
March (*The Children's Bach*, Oxford University Press).

## *RESTS*

Rests are not dull, dead things. They have significance. Beethoven said that the most important moments in his music were the pauses. The child, then, must learn to appreciate the value of rests and to express their varying quality. For rests are not all of one kind. They are either pauses, arrested moments (humorous or dramatic), or conclusions. What is important is that the musical meaning flows on through the rests, and that rests form the necessary contrast to sound. Whether moving to music, playing, or singing, the children need to feel rather than to count the rests. Here their powers of relaxation, body control and muscular memory help them to measure and space rest periods whether long or short. Laboured counting of rests is unnecessary.

The easiest form of rest for the child to realize is that which precedes the ' initial impulse ' or onset of the music. This rest demands a focussing of both mental and muscular attention before setting out on a musical journey. Conversely, the child should feel the relaxation of both which is essential to the rest that succeeds the final cadence. This necessary repose makes for a rightly timed and weighed initial impulse and a completion unspoiled by tension or wasted effort. Although

implied and not printed, such rests are necessary to good interpretation. The children next need to feel the musical significance of the pause or ' fermata ' with the sense it conveys of arrested movement and suspension. Pauses they may study in tunes such as:

' Over the Hills ' (*Song-Time*).

' Here's a health unto his Majesty ' (*National Song Book*).

' A-hunting we will go ' (*London Bridge*, Curwen).

In movement the pause is best shown by a drawing back of the body at the point of arrest as if holding up the whole action or ' putting on the brake '.

Humorous and dramatic rests give children real enjoyment. A good example of the humorous use of rests is provided by a musical game commonly played by children to the tune ' John Brown's Body '. The rest period is cumulative, increasing by the value of one word each time the verse is sung. ' Grave ', ' the grave ', ' in the grave ', ' mouldering in the grave ', and so on, measure the rest, the voices taking up the other words neatly, allowing the proper duration for the rest period.

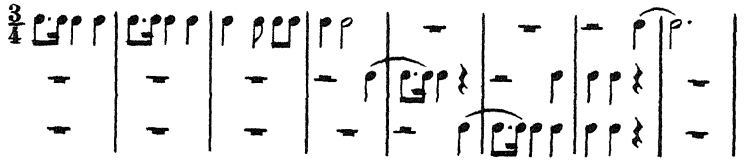
Another aspect of rests that must not be neglected is shown in cultivating the child's ability to count bars easily and to take vocal and instrumental ' leads ' without fumbling. This faculty of inner counting is strengthened in the movement and music lessons by associating it with muscular memory as in the exercises below:

(*a*) Taking a metric background such as:

The children work with imaginary sledge-hammers, using a vigorous movement of the whole body. The hammer descends on each down-beat, and is lifted on each up-beat. Having completed eight bars of hammering, the children rest in an easy position for the same period, imagining their hammer-heads to be resting on the ground before them. On the last notes they prepare to resume activity by raising hammers in perfect time to strike with the first accent. To increase interest, the speed and number of bars for work and rest may be varied.

(*b*) As a further step, children are set to clap from rhythm scores arranged, as under, for teacher and class. Reading from these scores develops in the children the power of inner counting and of taking leads with precision.

The clapping should be done with easy hands, the parts answering each other smoothly and in perfect time. Variety of tone and tempo add interest. This exercise, if practised easily and without anxiety, gives children much satisfaction and interests them in the interchange of parts. Three-part scores arranged for piano and two groups will give scope for their growing aptitude.



As their skill increases, children often begin to show great interest in the scores from which their teacher plays. They will follow and clap from them the themes of various voices as these enter in music, such as the Bach Inventions and Fugues. The children express the line and character of the music by varying their clapping, showing also a just appreciation of rests as an essential and significant part of the music.

The notation by which rests are shown is easily grasped. The children realize that, just as each sound has a written symbol that shows its duration, so has each silence. They are quick to hear the difference between and

They should not confuse the rest, which implies complete stillness, with the slow, sustained progression of semibreve or minim, the sound and movement of which travel on long after the note is struck.

## *MUSICAL TOUCH*

With increasing power to listen well, the children will hear the varying effect of the different kinds of touch on the keyboard, and note the smooth action of the pianist's hands for legato touch, the sharp, bouncing action of the hands in staccato touch, and the emphasis and

weight applied to produce a sforzando touch. And, just as it is the sensitiveness of the hands that makes these varieties of touch on the piano, so it is the sensitiveness of the children's feet on the floor that must interpret them in progressive movement.

*Legato touch* is shown by smooth, even movement of feet, hands, arms, head, or body, and by measured continuity of movement from gesture to gesture and from step to step.

*Staccato touch* is shown by sharp, resilient, bouncing movements of feet, hands, arms, head, or body. The movement progresses by a series of springs.

*Sforzando touch* is shown by a weight of movement that corresponds to the accent of the music.

## *MUSICAL EXAMPLES*

LEGATO TUNES:

Chorale (*Children's Bach*, Oxford University Press).
No. 1 of Schumann's *Album for the Young*.
' Dolly ' (Gabriel Fauré).

TUNES WITH SFORZANDO:

Gavotte (Balfour Gardiner).
' An Important Event ' (Schumann).

STACCATO TUNES:

' I delighted am with me ' (*Song-Time*).
' Passepied ' (Delibes).
' Humoresque ' (Tschaikovsky).

## *CO-ORDINATION OF SPEED AND TONE*

Speed and tone are so closely inter-related that children should not long continue to study either alone. In mastering the first steps of the work they will have learned to distinguish between: (*a*) Very quick tunes, (*b*) very slow tunes, (*c*) moderately quick tunes, (*d*) slow tunes. Children, ever ready to collect new words, delight in the expressive Italian terms: presto, andante, lento, adagio, and will show these relative speeds by original movements to which a teacher who improvises can fit appropriate music.

Then follows the exciting experience of inventing movement to accompany an accelerando and ritardando. Ideas from life help to make

the subject vivid. The gathering speed of a train as it leaves a station, its slowing down on arrival; climbing a steep hill and running down the farther side; the spinning of a top; the smooth acceleration of machinery, all suggest movement which the children will dramatize in their own way without music, at first, and with improvised music as a child makes its design constant in repetition.

The point is then illustrated from the literature of music, and a further step is taken when the children are able to interpret in movement with growing sensitiveness, the more abstract character of co-ordinated tone and speed to accompany some of this music played for their appreciation.

As well as the appreciation of this increase and slackening of speed, the children must also feel the increase and decrease of tone in a crescendo and decrescendo. This can best be shown by slow movements of the whole body, or of the arms, growing in strength as the music grows fuller in tone, and showing muscular relaxation as the tone dies away.

## *THE BEGINNING OF FORM*

### *MELODY*

Melody has been termed ' the highest expression of rhythm ', and is the outline and tracery of the music as it flows to a point or points.

First, the children must learn the pattern of the seven notes of the scale, which is the material out of which melody is made. The first exercises follow the rise and fall of pitch in the ascending and descending scale. Afterwards the outline of pitch can be traced in such very simple melodies as:

' Cradle Song ' (Brahms).
' Upon Paul's Steeple (*Song-Time*).
' The Little Sandman ' (Brahms).

They soon learn that the movement of some tunes is mainly up and down (scale-wise), and others leap over notes. All the following examples can be drawn in movement, either by tracing them with arms, hands and whole body, or by stepping forward and backward to show the ascending and descending line. At this stage children are also ready

to clap these melodies, showing their rhythm and also the rise and fall of pitch by clapping high or low.

' Frère Jaques ' (mostly scale-wise).
' Hot Cross Buns ' (contrast of scale and leaping melody).
' How now, Gossip Joan? '

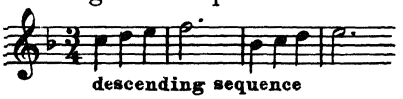
They learn, too, how some melodies seem to move in curves, and curl round certain notes, as in:

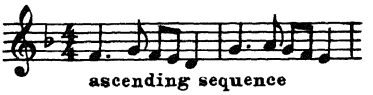
' Londonderry Air.'
' Oh dear, what can the matter be? '
' A rosebud by my early walk ' (*Clarendon Song Book*).
Scherzo in A major (Beethoven).

Others have the same pattern repeated higher or lower as in:

' Love Me ', song (Sebastian Scott).
Christmas Carol (*Clarendon Song Book*).
Dance from *Hänsel and Gretel* (Humperdinck).

The children can draw all these melodies in movement, showing their outline of pitch. Very simple melodic fragments can be used for sequences which the children sing in ascending or descending sequence, drawing their shapes at the same time.




descending sequence

ascending sequence

The above sequences can be carried out, making a crescendo for the ascending sequence and a decrescendo for the descending one.

The echo of phrases of melodies makes a fascinating study for children, as in:

' The Pet Chicken ' (Brahms).
' The Cuckoo ' (Cecil Sharp).
Slow Movement of Sonata in F sharp (Brahms).

A child will show these points in conducting a song to be sung by a choir of children. The conductor uses free movements, which should make a shape suggesting the outline of the melody, yet drawing the

tone from the singers. Each melody has its own appropriate speed, style and character, and this must in no way be destroyed or sacrificed to the individuality of the conductor. A good lead, a feeling for climax, an ending well defined by the conductor, and the complete attention of the choir, should be encouraged. If there is solo work for the piano, then this also must be indicated in the conductor's movements. Conducting is a favourite exercise with children, and gives scope for good taste and individuality of treatment. The conventional movements of the conductor should not be used till much later, as they are too restricting for the full musical expression of the child.

' Strawberry Fair ' (Traditional).
' Jeunes Fillettes ' (Weckerlin).
' In May ' (Schumann).
' Röslein ' (Schubert).

## *CHANGE OF KEY*

Simple modulation is early appreciated by children. The simplest is the change from major to minor. Later they learn also to recognize modulation to the dominant, and other changes. Movements chosen to show recognition of this alteration of key should be suggested by the children themselves. A change of plane, or direction, or the slight turn of head, arms, hands, or body will suffice, or different groups can represent certain keys.

Children readily improvise melodies in song and successfully take them to the dominant key.

The three planes of movement spoken of in Chapter II are now used to show treble, middle, and bass registers. Melodies are played first in one, then in another of these three parts of the piano, for the children to hear and express in the appropriate plane. Later, they can be tossed from one to another. Any simple tune from the lists already given can be used for this exercise.

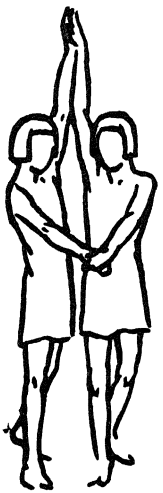
## *HARMONY (NOTE-SPACING AND CHORD-SPACING)*

Harmony, being the vertical aspect of sound, is best shown in movement as weight, mass, and impulse. Whereas the melodic outline was

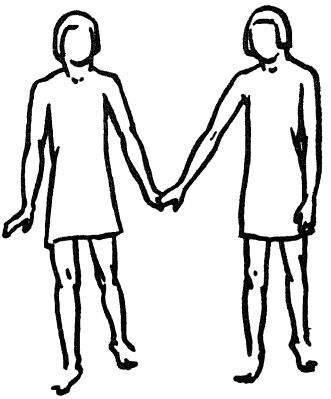
shown chiefly with hands and arms, deep and full harmonies are best shown by changes of body-weight, as in lunges, movements of the torso, or the mass movements of groups.

The effect of harmony on movement is very great, and it is the harmonization—simple or complex—which influences the movements of the children. In the beginnings, only folk-tunes with their slender background of harmony were used. If music is improvised, the harmonies should be slight, simple, and diatonic. Later the children will be able to appreciate a more subtle harmony or one with modern chords and also one based on the whole-tone scale, which they soon grasp. They learn that harmony is a support and ornament to melody. One of the first exercises is that of listening to the spacing of notes in chords. Walking singly over the room when melody alone is played, the children form one large group to express very full harmonies.

The next step is to listen to the sound of definite intervals and to express them in movement that discriminates between one interval and another.



OCTAVES



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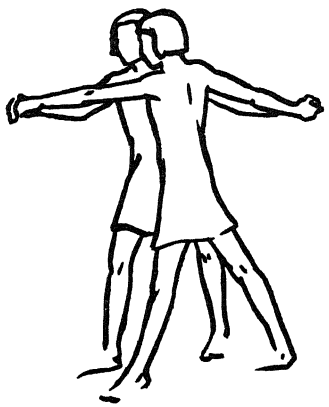

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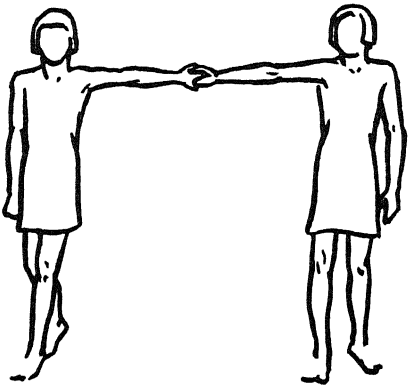
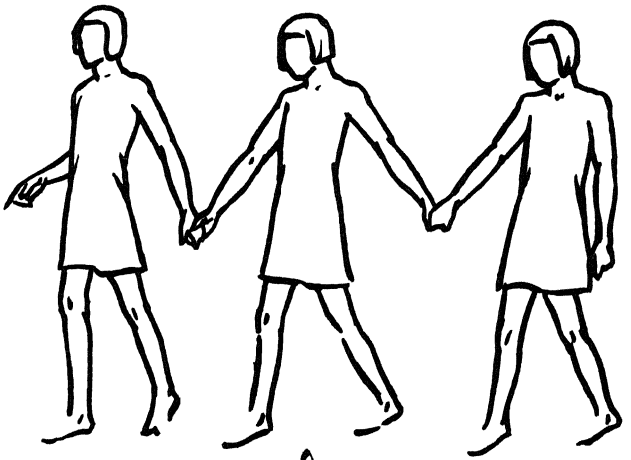


SIXTHS

A further stage is to hear the spacing of three notes played. Three children represent bass, middle, and treble, respectively. Each child sings its note and takes a step forward, so making the chords as in illustration. The same is done with the first inversion, and finally with the second inversion.



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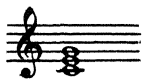
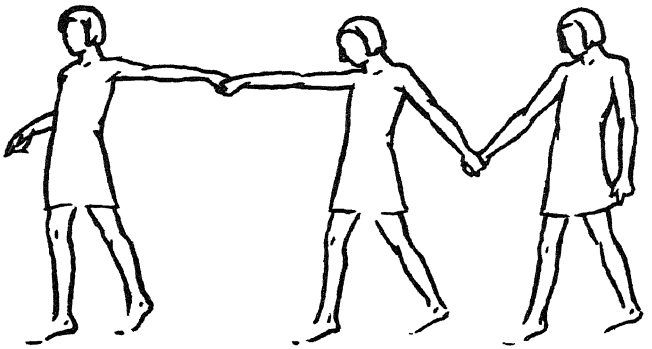
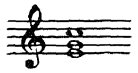
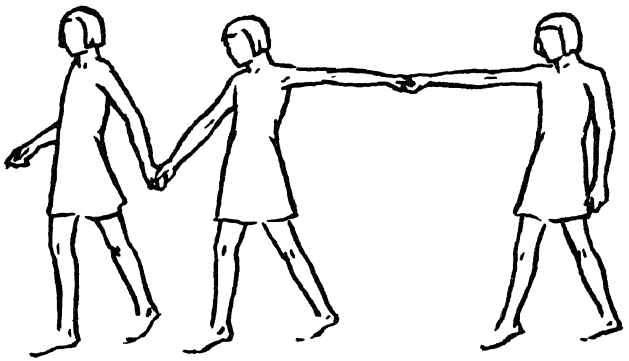
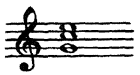



FIRST INVERSION



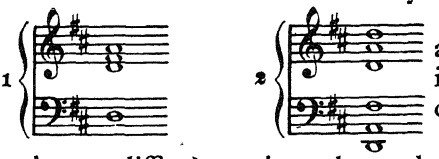
SECOND INVERSION

These positions give the child a visual concept of the spacing of notes in a chord. Minor chords can be similarly treated.

After much practice in note-spacing, the children learn to recognize the sounds of the chords: I, IV, V, I (the primary triads), and later II, III, VI (secondary triads).

Taking the starting position as the tonic chord, lunges in different directions from this centre show the different chords.

The bell-like chords and the carillon-like melody of the César Franck Chorale from *Prelude, Chorale, and Fugue*, appeal strongly to children's ears, and it is an interesting exercise to let them show in movement its melody or harmony or both in their own way.

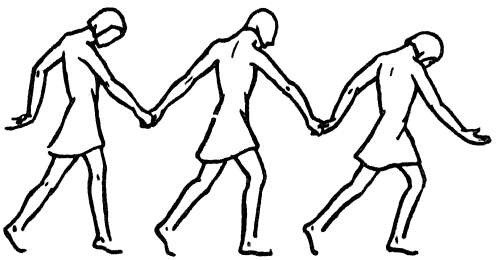
Another interesting exercise is to play a chord, varying the arrangement of its notes in some such way as:



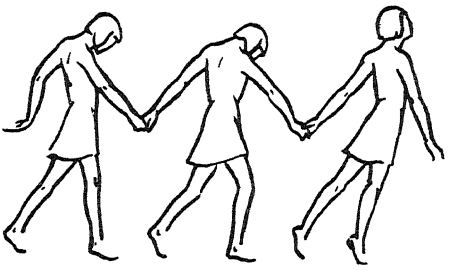

and to ask the children to show in movement how wide or how close is the position of the chord.

A more difficult test is to play to them a fragment of melody harmonizing the last note by chords of varying colours. The children respond freely to the harmony used, showing the different chords by original gestures expressive of what they have heard. Some children are intensely sensitive to harmony, and it is a pity that it has become a tradition, as a rule, to defer the study of it until the children have reached the upper forms of secondary schools, or the adult education at a recognized music school.

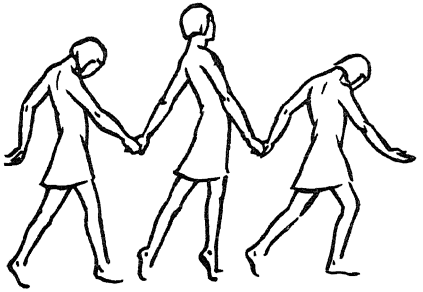
An interesting exercise in both melody and harmony is the following: Playing in three parts, the teacher improvises and the children in files of three (treble, middle, bass) step with quiet walking rhythm. Choosing a contrapuntal style, the pianist makes the melody prominent either in bass, middle, or treble, or two of these, and the voice or voices uppermost in the music must be shown by the children, who represent them stretching above the others on tip-toe. The stepping continues throughout.



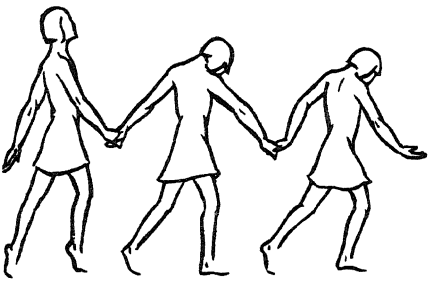
1 THE START (BASS) (MIDDLE) (TREBLE)



2 MELODY PROMINENT IN TREBLE



3 MELODY PROMINENT IN MIDDLE



4 MELODY PROMINENT IN BASS

## *THE MUSICAL THEME*

A musical theme is of a potential and fragmentary nature, though it can be a complete musical thought. Its innate expressiveness can be in rhythm, harmony, or melody or a combination of them. After the previous work in rhythm, tone and speed, accent and measure, note and chord spacing, melody and harmony, etc., the children are ready to comprehend a theme played to them, and to express what they hear in terms of movement. Their ideas should be left entirely free, but their attention should be constantly brought back to the music, as only by more careful listening can they hear all that is in it and improve their expression of it. There is a very close connection between musical line and plastic line. Some themes suggest breadth of movement as in:

Largo from *New World Symphony* (Dvořák).
' La Cathédrale Engloutie ' (Debussy).

Others are compressed and of smaller dimensions:
' Funeral March ' (Chopin).
Some are best carried out with steps as in:
' Humoresque ' (Grieg).
' La Roxolane ' (Haydn).
Some suggest a ' spinning ' movement as in the theme of:
Kleine Fugue in C major (Bach).
' Bees' Wedding ' (Mendelssohn).
There is a ' pull-back ' and then a rush forward in:
Scherzo from C major Sonata (Brahms).
Etude in F minor (Chopin).
Some have horizontal, calm, and easy movement, or show sustained movement, as in:
Sarabande in D minor (Handel).
Pavane (Ravel).
Some show tension, strength, and energy.
Theme of *Eroica* Symphony (Beethoven).
Mass Theme from *The Planets* (Holst).
Theme of Sonata in B flat minor (Chopin).
Others have a special character of another sort, e.g., a fanfare, a lament, etc.
Fanfare / Lament } Capriccio and Fugue in B flat (Bach).
Bell-like theme, ' Au Convent ' (Borodin).

It is interesting to note that children who possess a gift for movement only, and little sensitivity to music, often fail utterly to carry out more than the rhythmic pattern of these themes. Others, who feel the music acutely, discover quite beautiful movements embodying also the content of the music and with great affinity to it.

## *DANCE RHYTHMS*

The children should be introduced to the dance rhythms of the ' Suite ' so that they can distinguish these movements when heard. A useful collection of old dances can be found in *Airs à Danser des XVII et XVIII Siècles*, by Th. de Lajarte. Other works are the suites of Purcell, Couperin, Bach, Handel, and the dances of Corelli, Arne, Byrd, and Rameau.

## *THE WALTZ AND LÄNDLER*

The simple swing and vitality of the quick waltz rhythm and the lilt of the slower ones are excellent for free movement. The first beat should be interpreted by a long, gliding step, letting the whole body give to the movement. The other two beats should be carried out with shorter steps on tip-toe.

The Strauss waltzes are gay and exhilarating to dance to, and so also are the following:

Schubert Waltzes, Chopin Waltzes, Brahms' Waltzes.

## *THE MINUET*

The children should step the three beats in each bar which forms the ground work of the minuet rhythm. They should also show the phrasing and characteristic cadence points with appropriate gesture. They can dance alone, or in couples, expressing the smooth grace of the minuet rhythm and melody as well as its musical form. Later they can be introduced to the more extended form of the Minuet and Trio, as in the sonatas of Beethoven and Mozart.

## *GAVOTTE*

The children must discover that a gavotte usually begins on a weak beat of the bar. They should show in their steps how it progresses on to the strong beat, changing their direction at the end of the phrases and always catching the spirit of the dance in their movement.

## *MUSETTE*

The important musical idea of this dance is that it is written on a drone bass. This drone bass can be interpreted by one child or group while the others carry out the melody above.

## *MAZURKA*

The liveliness and vigour of this rhythm appeals strongly to children. Marking a strong and resounding accent on the floor for the first beat the other beats should be carried out quietly.

## *SARABANDE*

In this dance the interest of rhythm lies in the stressed second beat, often accompanied by a chord of greater subtlety than the rest. One way in which this can be danced is to let the children step only on the first and second beats. The first beat should be stepped forward. The same foot should be used again for the second beat, but in order to show its greater emphasis, it should cross over in front of the other foot in a deep lunge position. A suitable gesture of head and arms should accompany this. Two sarabandes in modern style:

(1) Sarabande, from Suite of Dohnanyi.
(2) Sarabande (Ann Driver) (Oxford University Press).

## *PAVANE*

Children readily respond to this grave, stately rhythm, showing in smooth steps and archaic gesture the solemnity of the measure.

Other dance rhythms, while not being of such special interest to move to, can be clapped. Examples of these are: Bourrée, Rigadon, Tarantelle, Gigue, Allemande.

## *THE BEGINNING OF FORM INTERPRETED IN DESIGN*

Clearly the simplest introduction to form is to ask the children to listen to a tune, sing it, then wait for its recurrence and sing it again. Listening to such a tune as ' Nuts in May ', the children skip it in circles of about eight in each. Kneeling on the last note and resting, they listen to a new tune. The music gives a signal that the first tune is about to return, and the children must be standing ready to move again to the original air. The teacher, in the middle section, improvises a tune of the same length as ' Nuts in May ', but in a minor, or different key and with an obvious modulating chord, heralding the return of the original tune. A slight ritardando also helps to give a feeling of expectancy and inevitability.

Following this, the children learn Ternary Form (A–B–A). The following tunes are useful and simple:

' Jenny's Bawbee ' (*Clarendon Song Book*).
' Ach du lieber Augustine ' (German tune).

' My Lady's Garland ' (Diller & Quaile Solo Book).
' Humming Song ' (Schumann).

The children are now ready to respond to the middle or ' B ' tune as well as the first tune. It must be shown by contrasting movement. When the ' A ' tune recurs the children, by returning to the same movement, gain a real comprehension of ternary form.

Minuet and Trio in G (Beethoven).
Minuet from *Orphée* (Gluck).
No. 3 of *Humoresken* (Grieg).
First part of Sonata XVI (Haydn).

Two-part form or Binary form is treated in the same way:

Rigadon in C (Purcell).
' Naughty Henny Penny ' (Brahms).
Minuet in F (*Sept Pièces*, Handel).
Sonatas (Scarlatti).

Later, more difficult examples such as Minuet and Trios, Chopin Ecossaises, and first and second subjects of Sonatas are studied.

The extension of Ternary form is Rondo form. This is best demonstrated in design as illustrated in Chapter V. Other rondos suitable to use are:

' Rondo Alla Turca ' (Mozart).
' Le Tic-Toc Choc ' (Couperin).
Finale of Sonata VII (Haydn).
Rondo from Sonatina in F (Beethoven).

Having been introduced to the contrast of tune against tune, the children should now listen to what happens musically within these tunes. As a preliminary exercise a phrase such as the following can be played to them.

The children clap it with crisp accent. Next, the phrase is played with some slight or great variation of the rhythmic pattern, such as

etc., which must be immediately clapped by the children.

The same idea can be carried out with an old folk-tune, capable of much variation.

The children sing or clap these variations. They are now ready to listen to longer themes, and more complicated variations as in the following:

Variations of Beethoven.
Sarabande Variée (Handel).
Theme and Variations (Brahms).
Theme and Variations (Glazounov).
Pavane Variée (Delibes).

They easily hear that the following music is based on one theme repeated with melodic and harmonic variation, but maintaining the same rhythmic scheme throughout.

Prelude in A (Chopin).
Air in D minor (Purcell).
Das Mädchen (Brahms).
Minuet in F (Mozart, written when six years old).

The children can also hear the ' verse and chorus ' form of many songs. These can be conducted by the children. The conductor should indicate clearly whether he wishes a solo voice or a group to sing the verse, but verse and chorus should be contrasted between soloist and group, or group and group.

' The Tailor and the Mouse ' (Cecil Sharp).
' The Carrion Crow ' (Cecil Sharp).
' Strawberry Fair.'
' Here's a Health unto His Majesty.'

More difficult is the analysis of actual phrases as in:

' A rosebud by my early walk ' (*Clarendon Song Book*).
' Once I loved a maiden fair.'
Minuet and Trio, Mozart Symphony in E flat.
Dance from *Hänsel and Gretel* (Humperdinck).

In the last two examples, after listening and recognizing the various themes, the children can be arranged in groups, numbering as many as there are themes in the musical work. Each group claps its own theme and traces its shape at the same time, and when the themes have been well learned, another child can conduct the whole. Children show both skill and forethought in this, indicating variations in tone, tempo, phrasing, etc., between the various themes and also bringing them in with due precision.

## *THE TEXTURE OF MUSIC*

Music has a varying texture. Sometimes there is only one strand of melody; sometimes it is complex and close-knit, with many strands woven together. As we listen we should be able to unravel these various threads, so that the wealth and richness of contrapuntal music opens before us.

The children reach the point when they are able to listen to more than one part in a simple work such as the Toccata in A major of Paradies.

Here the steady movement of the bass is easily distinguished from that of the ' running ' treble. Two groups can trace out the different rhythms, always co-operating with each other, and with due reference to common points of phrasing and cadence.

It must never be lost sight of that music is ' progression ' and towards definite points, so that aimless stepping should never be allowed.

Other simple examples for study are:

Minuet in B minor, from French Suite No. 3 (Bach).
Prelude in E major, English Suite (Bach).
' First Loss ' (Schumann, *Album for Young*).

A ground bass is interesting to work out in movement. The children can clap or move to the constant rhythmic recurrence of the ground bass while listening to the ever-varying melody and harmony above. A pattern of movement should be chosen which fits the musical outline of the ground bass.

Prelude in F (Järnefelt).
Air on Ground Bass (Purcell).

## *CHORAL PRELUDES*

The simpler examples afford studies in balance of parts. One or more groups should move appropriately to the choral part, while other groups should respond to the music which forms the link between.

' A Song of Love ' (*The Children's Bach*).
' Mortify us by Thy Grace ' (arranged for piano by Walter Rummel) (J. S. Bach).

Children love rounds and canons, and soon discover that the tune begins in one part while other parts come in with the same tune later. Rounds make fascinating studies in movement. The dancing of the canon can be watched by those singing and felt by those moving. One child can conduct the singers, indicating the entry or entries of the other voices. The following rounds can be worked out:

' The little bell at Westminster ' (*School Book of Rounds*).
' Let's have a Peal ' (*School Book of Rounds*).
' Pammelia ' (*Rounds and Catches*, Peter Warlock).

The movements designed must, like the music, be attractive when carried out in canon. Children will learn to design them quickly for themselves. The conducting of these rounds and canons must show a subtle interplay between dancers and choir.

More difficult canons that can gradually be worked out and conducted in more advanced designs are listed as follows:

' Sing me a song of the Spring ' (Martini).
' O Springtime, I greet thee ' (Martini).

Canons give the children feeling for the distribution and orchestration of parts, which can then be studied from a work such as the Andante movement from the Piano Trio of Brahms (Op. 101). Three groups are needed to represent the piano, violin, and violoncello. Each group should step to an appropriate rhythm, giving the character and flow of the music.

At this point the children are ready to understand and enjoy the ordered development of a simple fugue. The writer has worked out several with children of nine to eleven years of age.

The D major Fugue of Handel is suitable for a first study of this form.

The children, after having listened intently to the subject, clap it, showing its rhythmic and melodic outline. Next, they listen to the other voices entering, and discover that they enter with the same tune played either higher or lower. Thus, they hear three entries, and learn that this particular fugue has three parts. They also hear that once a voice or part has entered in an authoritative way, it falls into the background and merely accompanies the new voice bearing the subject.

Building slowly, lesson by lesson, and allowing the children at each step to discover for themselves how a fugue is built, one finds that their interest and excitement increase all the time. Its unravelling, and final solution as it resolves into one big chord at the end, gives them a sense of triumph and achievement.

One child remarked: ' It comes out like a sum '; and an apt description of the ' stretti ' was: ' It comes in on the heels of the other voice '. The child's comprehension of form can be made still more complete as they see such visual design as is illustrated in Chapter V. Other fugues suitable for study are:

Fughettas (Handel).
Little Fugues (Bach).

In addition, children love to listen to the 48 Preludes and Fugues of Bach. Music should constantly be played to them, without comment, for pure joy. This, besides being a rest from movement, is an essential part of the child's musical experience.

## *SONATA FORM*

At a much later stage children can learn to listen to, and understand, the Sonatina and the form of a simple Sonata. If the work has been gradually built, the children with little guidance will easily appreciate the form of each movement, as well as the contrast between the various movements, and will understand the Sonata as a whole.

*Sonatinas* (Hässler).
Early Sonatas and Sonatinas of Beethoven.
Sonatas of Mozart and Haydn.

The work outlined in this chapter has dealt with that part of music which is definitely tangible, i.e., form. But the children's response to

that part of music which is intangible, i.e., its emotional content, must never be impinged upon or spoilt in any way. Their own response to the art and delight in it will at every stage be heightened and not impeded by this carefully considered approach to music.

# CHAPTER IV

## MUSIC AND MOVEMENT FOR BOYS

That boys need any power of expression in movement other than that which is competitive and athletic is unfortunately somewhat of a revolutionary idea to-day. It must be admitted that the aesthetic side of a boy's education is sadly lacking, and, indeed, almost entirely ignored to his very great disadvantage. What is implied is that any such need or desire is detrimental to his manliness, so most boys, and their masters as well, especially those who are sensitive, find it expedient to conform to the generally accepted view and to follow the usual round of compulsory drill and games with real or assumed enthusiasm.

This view, however, has been challenged, and by a school possessing in its sphere in the elementary school world a long enough record of success on the athletic side for its experiment in a new direction to demand considered attention. The head master states that the athletic record has been actually improved by the enlargement of the curriculum on the side of aesthetic expression through music and movement. The deftness the boys acquire has been of definite value on the football and cricket field. They move freely about classroom and school with a dexterous adaptation to the movements of their fellows not usual among boys.

The success of the experiment, the results of which form the material for this chapter, has been due to the head master's courage and conviction, and to his realization that, as pioneers travelling a new road, he and the teacher in charge of the lessons must view the work from a new but human angle—*the boys' angle*. Music and movement have long been in the field for girls, but the whole approach to the boys' expression is, and must be, completely different from that of the girls.

The manner of that approach is perhaps best shown by giving the outline of an actual lesson, and then treating each section in detail.

Section 1. Spacing.

Section 2. An exercise of general activity, e.g., galloping, showing response to changes of speed and tone.

Section 3. Rhythms of Life.

(A) Life rhythms of to-day suggested by the teacher or created by the boys.

(B) Primitive and traditional rhythms.
Section 4.
(A) Relaxation.
(B) Technique of the body.
Section 5.
(A) Accent and Measure.
(B) Timing.
Section 6.
(A) The clapping of rhythmic patterns, or
(B) Movements to percussion instruments.
Section 7. Conducting.
Section 8. Musical Form in Movement Design.
Section 9. Dramatic expression.
(In winter the boys work barefoot, removing any heavy or impeding garments, while in summer they usually work in shirts and 'shorts' or bathing costumes.)

## *THE LESSON MATERIAL IN DETAIL*

### SECTION 1. SPACING

Each boy must from the first learn to feel the space around him. He must also seek to become aware of his relative position with regard to others irregularly spaced, and to place himself correctly so that he does not selfishly encroach on their field. In this manner he learns, while carrying out his own movements, to adapt to the position and direction of other boys in movement. He must be able to space swiftly in this way when changing from any other formation, regular or irregular, to do individual movement work. When a class understands this, no order need be given to start the lesson. The spacing is done to the accompaniment of music, a quiet position being reached on the closing cadence without restlessness.

### SECTION 2. AN EXERCISE OF GENERAL ACTIVITY

It should first be noted that in all progressive movements, such as walking, running, skipping, or galloping, or combinations of these, each boy must, while following at will his own path and pattern, adapt skilfully and courteously to the patterns of others so that there is no bumping or careless disregard for the rest of the class.

The usual blind following of a common circular path set by the

teacher is not to be commended, since, though it certainly makes collision impossible, it does nothing towards training the child in the adroit adaptation to his fellows which is such a necessary part of life. If boys are encouraged from the first to manage themselves and to be aware of the needs of others, no bumping or jostling will occur.

This matter of his own personal control has an important bearing on the boy's response to the material used for this part of the lesson. Poised and controlled, he responds swiftly with vigorous galloping or other step to forte tone, and with light, springing steps to pianissimo tone. He detects and shows more readily, also, the tones between, which are so much more difficult to apprehend and express than the wider extremes. He is equally sensitive in his response to changes of tempo. A boy showing exact and correct response to tone and tempo may sometimes accompany the class by clapping the rhythm on two hollow pieces of wood or by playing castanets. This is a privilege highly coveted.

### Section 3. (a) Rhythms of Life

This section of the work gives the greatest possible impetus to any creative or dramatic gifts the boys may possess. But it needs the direction of a teacher, who, while able to suggest ideas when necessary, is also able and willing to stand quietly aside, giving the boys scope to develop their own ideas.

Only to the teacher who inspires confidence in his boys will they unfold these thoughts in action. They need also to trust their fellows to receive their ideas with appreciation and understanding.

Boys are good critics. In the pioneer school already mentioned, sincerity is swiftly recognized and always respected. Sometimes a boy has an idea he has not the skill or confidence to work out convincingly, but the others will recognize its worth, seize on it, and add their skill to the sum total, thus giving him the thrill of creation which will induce the confidence he previously lacked. Soon the room becomes a veritable orchestra of movement. Some lads make sudden realistic sounds, imitating the discharge of steam from a funnel or condenser, and one sees immediately how different is the boy's choice of ideas from that of the girl. Boys have a keener and closer observation of the shape and movement of things, so that one's attention is arrested by the unerring way they carry out these everyday happenings. Idea is added to idea.

Single action—reaping, for instance—becomes team work, group work, or work in canon.

One of the most satisfying pieces of work carried out by the boys in this school was based on a story of the year's work on the land. Those with experience of farming contributed their knowledge of ploughing, sowing, reaping, and harvesting. They sought the knowledge they did not possess and worked out dramatically a convincing pageant of the soil.

The ideas which come to boys are usually of a most practical and scientific nature, but when their creative and dramatic gifts have been awakened they sometimes desire to express with sincerity ideas of a more poetic and artistic quality. It is the teacher's part to deal delicately with this rare gift, and to give it scope. A boy is not less a man for possessing this discernment and power of aesthetic appreciation.

With beginners it is safer to base this part of the lesson on some cycle of ideas connected with man's life, about which they have enough knowledge for the actions expressed to be varied and interesting. Life on the soil, the woodcutter's work in the forest, the sea and life on ships, all give good material. When the boys have worked out such a cycle of work rhythms within the scope of their knowledge and experience, they will clamour to choose for themselves. It becomes a good game for a boy to set a problem in action to be solved by the class. From such spontaneous ideas a whole story in action is frequently built up.

A list of the material found useful in the experiment described is given at the end of this section. Much of it was contributed by the boys themselves. It is not intended to be exhaustive, for material should vary with district, school, and the boys' interests. One point must be emphasized. Work on these life rhythms must be a sincere expression of the boy's feeling for the action dramatized. He must rightly ' weigh ' the spade, the scythe, the pull of the rope; he must ' weigh ' the effort needed or the resistance necessary; his timing of the action must be correctly measured; and, above all, after the action has been carried to its end, relaxation must be genuine.

The scope for the boys in this work is great, but the scope for the teacher's skill is immeasurable. He can inspire or discourage his boys. He can light up a diffident boy's idea by his own enthusiasm, and, if he is a musician, reward the boy's effort by improvising music to accompany his expression of the idea in movement. The possibilities of this

work with boys are endless, and to a great extent unexplored. If it is carried on with sincerity it should influence the boys' attitude to the rest of the curriculum in which they will discover much material for ideas.

It should contribute to those forces that raise the level of school life and create a right atmosphere, developing leadership, courtesy, vision, awareness, swift judgment, power of co-operation with others, and consideration for their needs. In the school where the work took root it is part of the corporate life.

## LIST OF LIFE RHYTHMS FOR BOYS

*MAN ON THE LAND*

Ploughing, sowing, cutting corn, threshing, reaping, harvesting, stacking sheaves, pitching sheaves, gleaning, haymaking, spreading manure from a cart, apple-picking, turning a cider press, digging, hoeing, gardening (weeding, raking, pruning, cutting hedges, using watering-can and hose, pushing a wheelbarrow), drawing water from a well, etc.

*MAN AND HIS ANIMALS*

Leading horses, driving a pair or team, riding, feeding horses, sheep-shearing, farming, etc.

*MAN IN THE FOREST*

Woodman and axe, felling, lopping, using a two-handed saw, chopping logs, making a wood pile, making and lighting a bonfire, work in a lumber camp. Trees in autumn, trees in storm, etc.

*MAN ON THE SEA*

(*a*) Hauling ropes and nets, hoisting masts, turning a capstan or windlass, rowing, paddling, a turn at the helm, captain on the bridge, the look-out, dancing a hornpipe, scrubbing the deck, casting anchor, climbing a rope, steering the ship, looking through a telescope, icebergs, fishing, harpooning, mending nets, signalling, the diver, coaling a ship, swinging the lead, launching a lifeboat, etc.

(*b*) *Ships and Boats.* Groups of boys show considerable ingenuity

in massing themselves to show the outline, and in moving to show how ships ride on the waves.

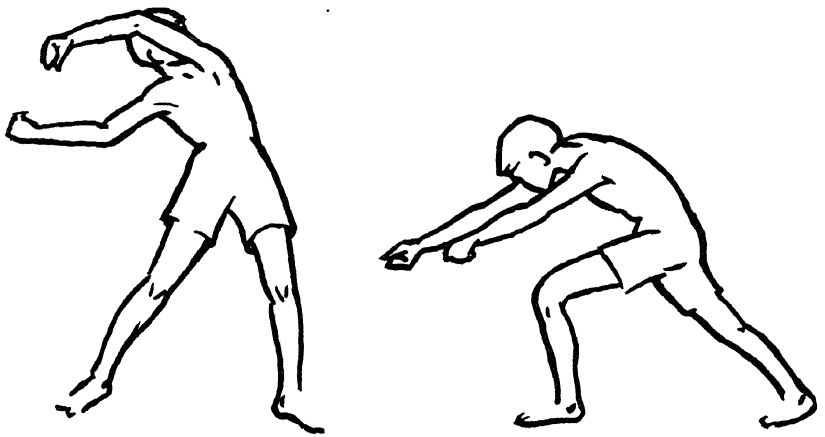
Motor-boats, canoes, rowing-boats, sailing-boats, galleys, seaplanes, submarines, lifeboats, barges, Chinese junks, etc.

*MAN IN THE WORKSHOP*

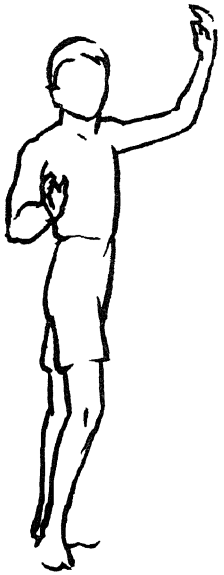
Planing, carving, chiselling, hammering and extracting nails, drilling, sawing, sharpening tools on a grindstone, filing, gouging, etc.

*MAN AND HIS WORK*

Gang of navvies using sledge-hammers in rotation, hauling cables from circular frame ; the policeman on point-duty, on patrol with a lamp; a group of workmen building a house or mending a road, building a railway; the carpenter, railwayman, postman, milkman, dustman, fireman, shoemaker, coalman, lamplighter, muffin-man, tailor, man putting up posters on boardings, work in a quarry (blasting rocks, etc.), scissors-grinder, blacksmith (anvil and bellows), the bellringer, man at a garage (turning a petrol pump, pumping tyres, starting a car), man with a pick, shovel and wheelbarrow, man starting an engine, man and his art (the sculptor and painter), etc.



THE SLEDGE-HAMMER



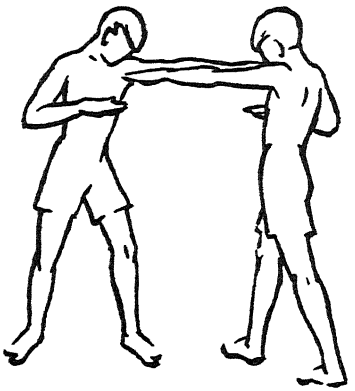
THE POLICEMAN

THE FIREMAN

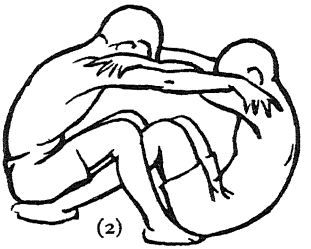
## *MAN AND THE MACHINE*

(*Power over Material*)

Motor-car, tractor, lorry, crane, electric drill, the action of machinery in a factory (lathes, pistons, wheels, condensers, levers, steel dynamos, turbines, pipes), printing works, coal mines. The starting, turning, banking and landing of aeroplanes in formation, keeping distance following leader; an engine, man working a pulley, etc.



(1) FACTORY RHYTHMS



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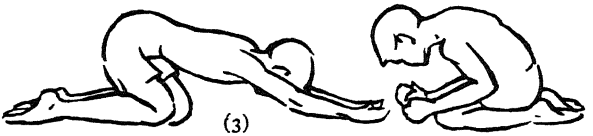
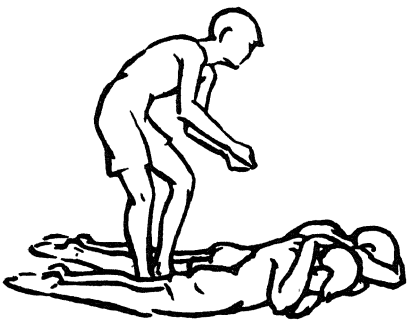


(3)

THE DRILL

## *MAN AND HIS SPORTS*

Surf-riding, swimming, diving, lassoing, ski-ing, skating, ball games (billiards, bowls, football, cricket, golf, tennis, etc.), archery, fishing, gardening, cycling, boxing, tug-of-war, mountain climbing, scene at a fair, etc.



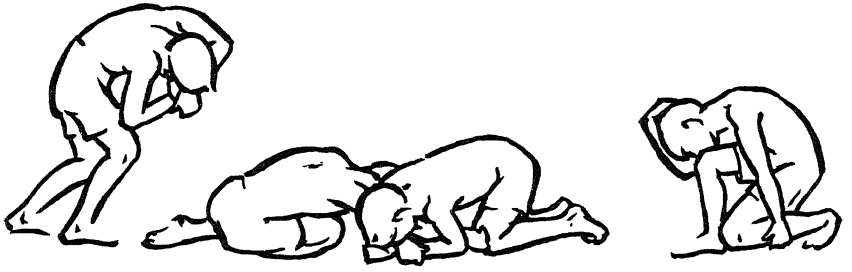
SURF RIDING

## *MAN AND HIS VARIOUS OCCUPATIONS*

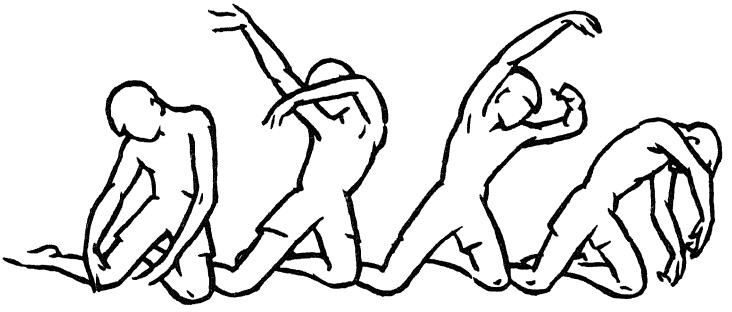
Hammering a nail, using a screwdriver, measuring, sharpening a pencil, peeling a stick, drawing a cork, mixing paint and painting, using a pestle and mortar, reading, writing, drawing, telephoning, pumping water, using a sledge-hammer, dragging sacks, etc.

## *FORCES OF NATURE*

Volcanoes, hailstorms, rain, snow, the four winds, thunder, lightning, the sea, waves, rocks, waterfalls, steam, smoke, a rainbow, the windmill, water-wheel, types of cloud, etc.



ROCKS



THE WAVE

## *RHYTHMS AND MOVEMENTS FROM OTHER LANDS*

Cutting down sugar cane, gathering cotton, tapping the rubber tree, throwing down cocoanuts, treading grapes, work in the paddy fields, work in a lumber camp.

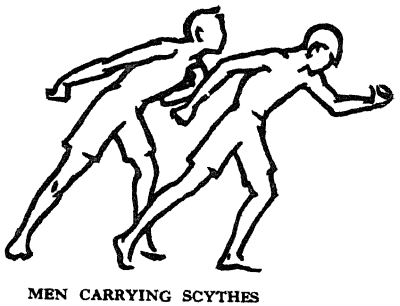
*ARCHITECTURAL SHAPES*

In these shapes any number of boys can be used to form their outline. Drawing lines, curves, angles, loops, etc. Triangles, circles, squares, pentagons, star-shapes, and all geometric designs.

Doors, castles, bridges, round towers, columns, lighthouse, archways, gates, chariots, a portcullis, a fortress, a drawbridge, buttresses, tunnels, hydraulic machines, sleighs, sledges, book-ends, clocks, the movement of a pendulum, etc.

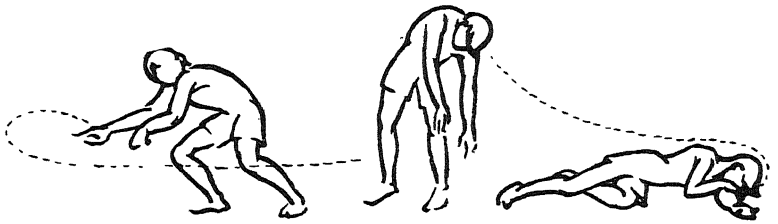
All these life rhythms can later be developed into small scenes such as a road-mending one, where different groups of children represent the men using picks, hammers, and drills, etc., while a simple accompaniment played on a metallic instrument (such as a triangle muffled by holding it in one hand and striking it with a hammer in the other) creates the necessary atmosphere. A haymaking scene was carried out in summer-time. First came the men carrying their scythes. They cut down the grass, tossed the hay, made it into haycocks, put it into a wagon, and carted it away. The children were most ingenious in the manner in which they devised with themselves a haycart, its edges defined by a rope, while the horses were represented by children in front. A few children represented the hay being put into the cart, and, as the farmer led it away, those inside the cart rolled over and over as the hay would naturally move inside.

THE BARLEY FIELD

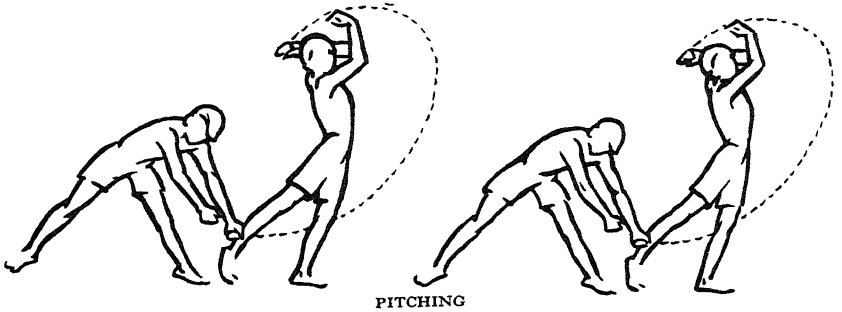


MEN CARRYING SCYTHES

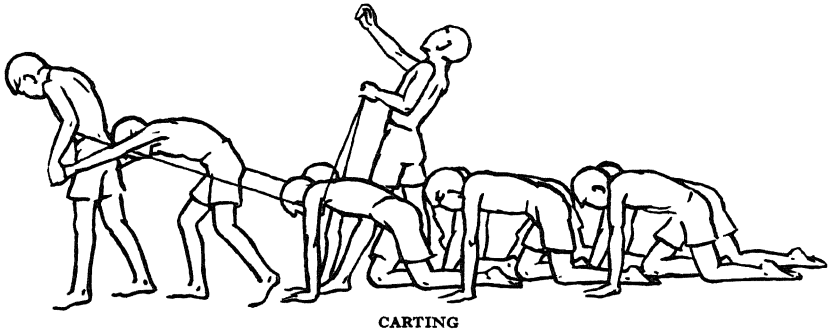
WIND ON THE BARLEY FIELD



MOWING



PITCHING



CARTING

(Simple folk-songs as well as improvised music accompanied this.)

(B) PRIMITIVE AND TRADITIONAL RHYTHMS

'These are of interest as a characteristic element in a life which is fast passing away. Labour is now being more and more divorced from song, and in the course of a very few years the folk will be surprised to

hear that their fathers and mothers once used song as a substitute for steam and electricity. One reason is that labour itself is changing, in its old forms it was suited to song, in its new forms the noise of machinery is its music.' (Kenneth Macleod in *Songs of the Hebrides*.)

This quotation states clearly the difference between the life rhythms of to-day and the traditional ones of an age fast passing. Nothing, however, is more inspiring for boys than to carry out some of the primitive rhythms to the accompaniment of their traditional tunes.

Perhaps it is the sea which suggests the most swinging of movements and the most rollicking of tunes. We have a wealth of sea-shanties with which to accompany them—sailors' songs which were sung to enliven work aboard ship. Boys especially love these movements and the tunes which belong to them. Below is a list of such primitive rhythms and suggestions for the music with which to accompany them.

Hauling on the mast (long and short hoists).

Hauling Shanties (Cecil Sharp: Richard Terry, Books I and II).

Scrubbing the deck
Weighing anchor
Steering the ship
} *The Shanty Book* (Richard Terry).

Dancing the hornpipe.

Traditional hornpipe tune ' Johnny come down to Hilo ' (*Sailor Tunes*, Edgar Moy).

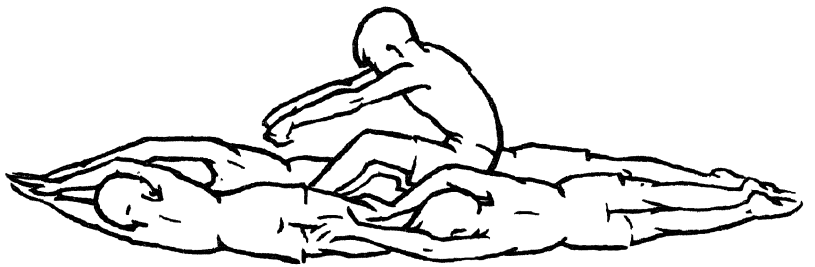
Turning a capstan.

Windlass, pulling and capstan shanties (Cecil Sharp).

Rowing.

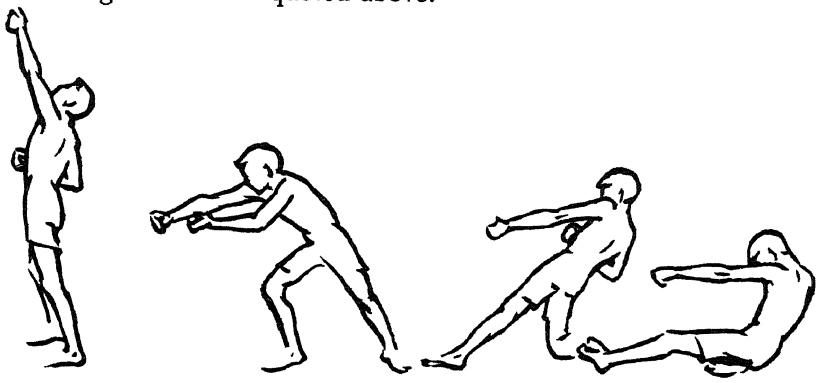
' Skye Boat Song ' (traditional).

' Canadian Boat Song ' (traditional).



ROWING

Pulling and Heaving.
' Volga Boat Song.'
Pulling Shanties as quoted above.



PULLING AND HAULING

Casting and mending nets.
' Skye Fishers' Song ' (*Songs of the Hebrides*).
*Manx Folk Songs* (Sets I and II).

The movements of pulling, heaving, and hauling can be done as group or solo movement. They should be carried out with great vigour and élan, and should follow the swing of the music. It is a thrilling sight to see a whole school hauling a boat in perfect rhythm and unison to a tune such as the ' Volga Boat Song.'

The movement of the capstan was devised by the boys themselves after hearing a lesson on seafaring in their school work. Four boys standing close together in a very small circle represented the centre of the capstan. Each boy held the other by the left hand, standing so that that their shoulders touched. Their right arms were extended sideways at shoulder level, to represent the capstan bars. Four other boys stood behind these extended arms, holding on to them with their own in an inclined position of pushing. A long piece of rope was tied to one of the legs of a centre boy, while yet another boy held it taut at some distance from the capstan. The capstan revolved to the tune of the capstan shanty ' What shall we do with a drunken sailor? '. The centre boys took very small steps as the rope gradually wound round their legs, while the boys on the outside walked round the capstan, pushing the

capstan bars in front of them. They took longer steps than the boys in the centre and had to step neatly over the taut rope. This involved accurate spacing and timing. Each outside boy in turn stepped over the rope on the accent of the shanty. One verse of the capstan shanty was played as the boys, keeping time with the music, arranged themselves in the formation described above. The next two or three verses were used for the complete winding up of the cable. (The rope should be of sufficient length.)

Other suggestions for music to accompany such movements can be found among the capstan shanties.

Primitive rhythms of the land can be carried out to the following tunes:

Mowing, reaping, gleaning.

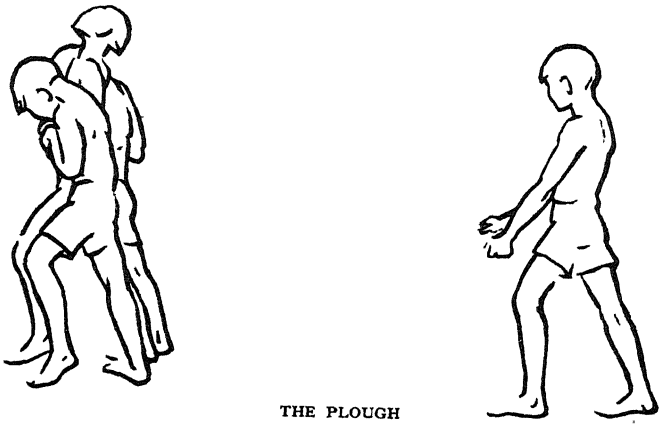
'Mowing the Barley' (*English Folk Songs*, Cecil Sharp).

Sowing, tying up sheaves.

'Sowing Oats' (100 *Singing Games*, Moffat and Kidson).

Ploughing, driving a team of horses.

'The Jolly Waggoner' (Cecil Sharp).



THE PLOUGH

Other primitive rhythms with traditional tunes are:

Pulling Bells.

'Oranges and Lemons' (traditional).

'Upon Paul's Steeple' (traditional).

'Peter, go ring dem bells' (Negro spiritual).

Hammering.

'Water Boy' (Negro spiritual).

Other movements can be gathered from the old singing games, where actions such as shoemaking, weaving, spinning, etc., find a place.

There is a good store of traditional music to express movement. In addition, many modern composers have been inspired to write music expressive of it. A list is here appended.

The blacksmith's work.

'Der Schmidt' (Song, Brahms).

The Fisherman's work.

'Récit du Pêcheur' (De Falla).

Other pictorial ideas set to music are the following:

The Sea.

'Sea Pieces' (Macdowell).

'The Sea' (Palmgren).

'Sailor's Song' from *Tristan* (Wagner).

The Top.

'Humming Tops' (Poldowski).

'The Bouncing Ball' (Poldowski).

A Train.

'Pacific 231' (Honegger, orchestral).

'The Wasps' (Vaughan Williams, orchestral).

Clouds.

'Nuages' (Debussy).

The Planets.

'Mars, Jupiter, Saturn, Neptune, Uranus' (Gustav Holst).

Fire, Water, Earth.

'Spirits of Fire, Water and Earth' (Ballet from *The Perfect Fool*, Gustav Holst).

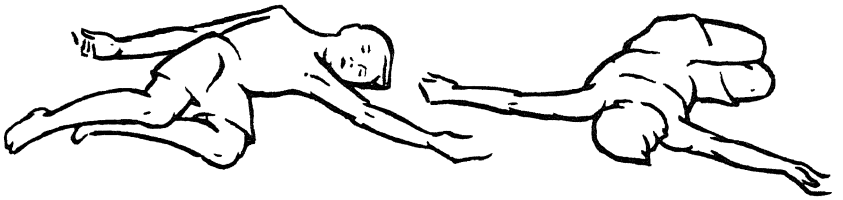
### Section 4. Relaxation and Technique of the Body

All the work on relaxation described in Chapter II is taken with boys as well as with girls, for it is of the utmost importance to the health of all children.

By any excessive or continuous urging in every lesson of the curriculum, teachers are apt to induce 'over'-effort in the more sensitive and conscientious children. 'Over'-effort produces tension, and tension over a period leads to strain and even to nervous illness.

The human machine has immense energy, but frequently its energy is most wastefully expended. An understanding of relaxation prevents this waste and even provides for the storage of energy against a time of special need.

After the vigorous work of Sections 2 and 3 of the lesson, the boys need a period of complete relaxation. If they are at all breathless, they must sit down on the floor until their breathing has become normal. This is the time for the teacher to give quiet attention to children who have lost their natural gift of relaxation. A low-toned suggestion, ' Let the floor hold you ', or the raising of hand or arm to feel its looseness, will help them. The attitude of teacher to child is important, for, where there is fear there will be tension, while, where there is confidence, relaxation will gradually be arrived at even by boys previously full of nervous tension.



RELAXATION

Relaxation can be encouraged in many ways.

(*a*) The playing of soft music helps to induce complete quiescence.

(*b*) Without music, some boys may go round and test the degree of relaxation in the heads, arms, fingers, legs, and whole bodies of the rest of the class. They do this by gently lifting each limb in turn. As has already been said, in all this testing care should be taken never to jar the limbs by letting them drop from too great a height or by any jerky movement. A tense child often gains greatly by being chosen as judge.

(*c*) Each boy in turn tests his own degree of relaxation by lifting up each limb, and then relaxing it.

(*d*) When the boys have experienced real relaxation, they learn to drop from a standing position, as noiselessly as would a cat, on to the floor. The game of nine-pins previously described in Chapter II offers an excellent exercise. Or the boys imagine that they represent houses

made of cards, and, by standing in circles of fours, with both hands raised above the head, they make the same shape as would four cards poised lightly together. Another boy runs as swiftly as possible and, with a gentle tap, makes all the houses of cards collapse on to the ground.

(*e*) Exercises are given where groups of boys run quickly over the room following a leader. At the sound of cymbals, or drum beat, they fall as quietly as possible.

(*f*) The exercises follow in which each limb in turn is stretched to its fullest extent and relaxed. This is done in a gradual as well as in a sudden rhythm. The former is obviously the more difficult and should not be given in the early stages of the work. As a final test it should be possible to stretch from a lying down position of complete passivity to the fullest stretched position on tip-toe, with the slowest and most gradual movement.

After a period of complete rest, a series of deep chords played on the piano gives the signal to rise as if from sleep, and slowly to stretch to full compass in a tip-toe position.

After holding the position to feel its full satisfaction the boys let it dissolve to as easy a relaxed position as possible, still standing.

## *TECHNIQUE OF THE BODY*

Exercises in the technique of the body should follow on the plan already given in Chapter II, but they should be carried out with a much more vigorous rhythm by boys than by girls.

Some work, requiring subtle skill, quiet movement, and general deftness and grace, however, should always be added, as this makes for greater swiftness and agility in sports, a quieter step about the school, and the power to adapt to others—a welcome change from the awkward clumsiness that is as much a cross to boys themselves as to their elders.

## *EXERCISES SUGGESTED*

(*a*) The boys imagine that they are hitting drums all round them with their fists. These should be struck with movements of great vitality, using the three levels of space (above head, shoulder level, below waist). The ' hitting out ' movement should be as elastic as possible. Drum beats can accompany this.

(*b*) The same exercise is carried out with vigorous clapping, using the space freely, and letting the whole body as well as the head take part in every movement. This is accompanied by improvised music or the clashing of cymbals. If cymbals are used, the hands carry out the movements of their clashing.

(*c*) All the labour movements such as chopping, using a sledge-hammer, digging, sawing, or pulling a boat up on a beach, etc., can be practised at various speeds. Care must be taken that the knee joint is loosely used at the strongest part of the movement, and that the whole body plays a part. Practising the above movements slowly, as if they were being shown in slow-motion, helps enormously to give the feeling of the right movement.

(*d*) Each part of the body should be treated in turn.

*For the Head.* Very light nodding movements are practised to the sound of a triangle or light chords played on the piano. Heavy and slow movements are carried out as if the head were moving on a pillow. Slow, circular movements are also made. The exercises can be taken in a standing or sitting position. No music is necessary, though improvised music can be used. To a tune such as ' See-Saw ' the head gently sways in time to the music.

*For Arms and Hands.* Quick movements of the fingers are practised, the boys imagining that they are using typewriters, or playing quick passages on the piano. These are carried out by using the ground as the instrument or playing on an imaginary instrument in the air.

The hands must be trained to work loosely at the wrist. It is good to let the boys imagine that their hands are small revolving wheels, moving slowly then quickly. Another exercise is to hold each arm up in turn in the air, shaking the hand loosely from the wrist as if waving good-bye.

The arms must be moved separately as well as together. All kinds of designs can be drawn in space with them, using the different levels already spoken of, and tracing either free designs or those suggested by the teacher.

Many melodies can be used while the arms design them in keeping with the style of the music. To begin with, such simple ones as the following outlining the pitch are useful:

' Hot Cross Buns ' (*Song-Time*).

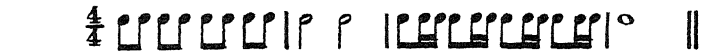
' Au clair de la lune ' (*French Nursery Rhymes*).
' Barbara Allen ' (*National Song Book*).

Later, the arms are able to trace more complex designs to fit the contour of melodies, such as:

' Drink to me only ' (*National Song Book*).
' Farewell, Manchester ' (*National Song Book*).
Slow Movement (' Sonata Pathétique,' Beethoven).

*For the Feet.* The boys sit on the floor with legs extended and feet together. From this position the feet should be alternately stretched and relaxed. They are greatly strengthened by such movements for all the stepping of progressive patterns which come in the lessons.

The boys move about the room at walking pace, using first the whole foot, then the ball of the foot, then tip-toe position. Combinations of these are made, such as:



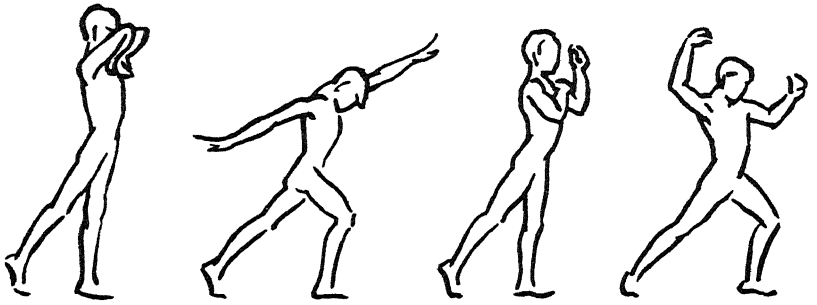
Other steps are used as running, galloping, and gliding, until the foot becomes as sensitive to the floor as the hand of a pianist to the piano.

Some tunes for basic steps for boys are as follows:

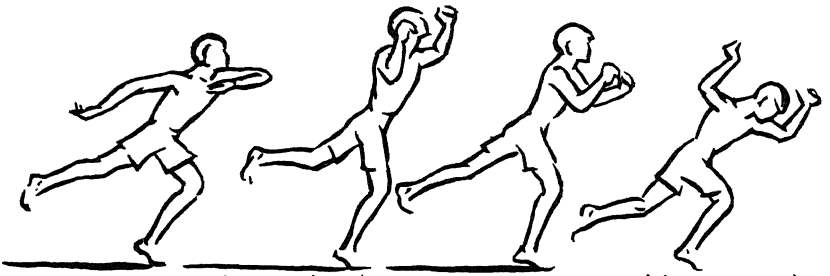
WALKING TUNES:
' Auprès de ma Blonde ' (French Tune).
' Marche Militaire ' (Schubert).
' The British Grenadiers ' (*National Song Book*).

RUNNING TUNES:
' The Girl I left behind me ' (*National Song Book*).
' D'ye ken John Peel ' (*National Song Book*).
' Now is the month of Maying.'

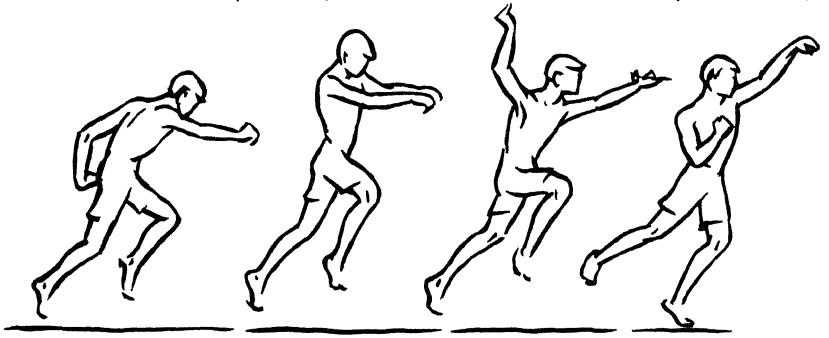
GALLOPING TUNES:
' La Marjolaine ' (French Traditional Tune).
' Malbrough s'en va t'en guerre ' (French Traditional Tune).
' The Wild Rider ' (Schumann, *Album for Young*).
' Sir Eglamore ' (Folk-song).
' The Cossack Song ' (*Dancing Songs of the World*, edited by Edmondstone and Duncan).



INDIVIDUAL RHYTHMS (MARCHING) TO SCHUBERT'S ' MARCHE MILITAIRE '



INDIVIDUAL RHYTHMS (RUNNING) TO ' THE GIRL I LEFT BEHIND ME ' (TRADITIONAL)



INDIVIDUAL RYHTHMS (GALLOPING) TO ' LA MARJOLAINE ' (FRENCH TUNE)

Varied lengths of step are studied. The boys take striding steps, medium-sized steps, very small steps, in a forward, backward, diagonal, and oblique direction. They are quick to combine and group these steps, so weaving patterns on the floor.

When the boys have become free in such progression, these patterns woven on the floor can be designed to fit tunes such as:

' Soldiers' March ' (Schumann, *Album for Young*).

' Ach du Lieber Augustine ' (Old German Tune).

Waltz in B major (Brahms).

## *BODY-WEIGHT, LINE, AND BALANCE*

The boys slowly ' carve ' themselves into statues of their own making and imagine the statue to be of bronze, marble, clay, or glass. They must seek to find the corresponding feeling of weight suggesting these various materials. One of the statues significant for its line is chosen by the teacher to be studied by the rest of the class. The boys surround the chosen statue and, with extended arms, draw, as if on a large canvas, all the significant lines of the statue. This greatly helps the visual sense of movement, line and design.

Exercises should be given for the slow transference of weight from one leg to the other, and from one side of the body to the other. Such an exercise as picking up a heavy sack on the left side, heaving it on to the shoulders, pausing for a moment, then lowering it to the right side, is good. The centre of gravity should change with the line of the movement, and this will be correct only when relaxation has been mastered as well as the easy ' give ' of the knee and hip joints and free use of the whole body. All the labour movements need this subtle change of weight, and so form the best possible basis for this study.

### Section 5. (a) Accent and Measure

The metric aspect of Accent and Measure interests boys enormously. A favourite exercise is to let them respond to music played in different bar-times, simple and compound. They must create movements exactly fitting the accentuation of the music.

(*a*) The first exercises should be designed so that the boys listen for the strong beat only. This they show by a clap, a movement of catching in the air, a lunge or other strong position of the body, a heavy jump, etc.

(*b*) A variation of the exercise described in the first paragraph of the section is to arrange the boys in six groups with a leader representing the following times: $\frac{2}{4}\ \frac{3}{4}\ \frac{4}{4}\ \left(\frac{5}{4}\ \frac{6}{4}\ \frac{7}{4}\right)$ or $\frac{3}{8}\ \frac{6}{8}\ \frac{8}{8}\ \left(\frac{12}{8}\ \frac{15}{8}\right)$.

As each group hears its bar-time it follows the movements set by the leader. The bar-times can be played on percussion instruments, music can be improvised, or existing tunes can be chosen to fit. Of these a list is here added:

$\frac{2}{4}$ ' The Keel Row ' (Traditional).
$\frac{3}{4}$ ' The Ash Grove ' (*National Song Book*).
$\frac{4}{4}$ ' Heart of Oak ' (*National Song Book*).
$\frac{5}{4}$ ' Barbara Ellen ' (Traditional).

(*c*) These bar-times can be shown by movements involving the use of the whole body.

$\frac{2}{4}$ time. The down beat is shown by a movement of the right arm as if driving something into the ground. The feet should be together while the movement is carried out. The up beat is shown by a light floating movement on tip-toe, hand carried high above the head.

$\frac{3}{4}$ time. The down beat as above. The second beat is shown by an outward movement to the right with feet apart. The whole body should lean towards the right arm, which is held to the side at shoulder level. The up beat is the same as in $\frac{2}{4}$ time.

$\frac{4}{4}$ time. The down beat as above. The second beat is shown by the right arm crossing over the left side of the body. The body leans to the left, and the last two beats are the same as in $\frac{3}{4}$ time. The feet should be apart.

$\frac{5}{4}$ time. The beats follow the same line as in $\frac{4}{4}$ time. On the third beat the right arm should be stretched forward as if reaching out.

Though these movements have a certain similarity to the conventional movements of a conductor, they are not so restricting. They are most effective done in circles of fours, and help to give the boys a sense of shape corresponding to beats within the bar.

### (B) Timing

A great deal of work is done with ' timing ' exercises. No music accompanies these, as their underlying purpose is to develop an inner sense of rhythm. The following three exercises suggest the type of material that is useful in this connection.

*Throwing and Catching*. The boys arrange themselves in two irregular groups each behind a leader and facing the other group. The leader picks up an imaginary ball swings back preparing to throw, and then

throws high in the air as if to the other group. His group falls exactly into the leader's style, using the same force and timing exactly with him. The second group watch the height of the throw, time the fall of a ball from that height, and catch. The second group now pick up, prepare, and throw, while the first group catch. They continue, the groups alternately throwing and catching.

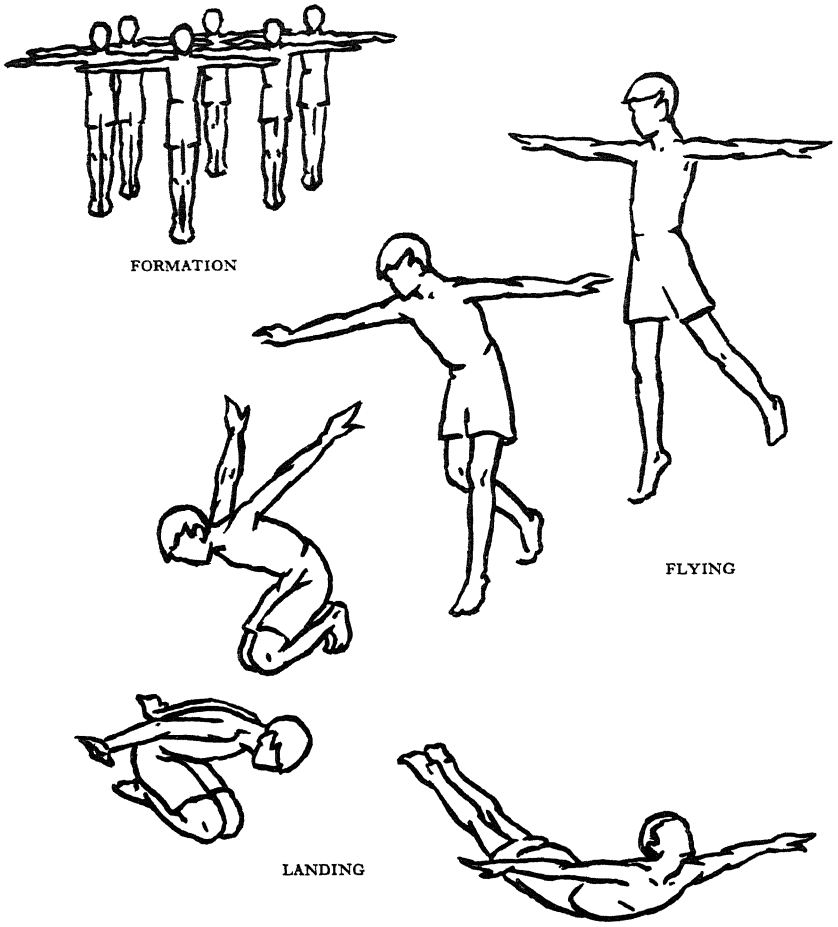
THROWING AND CATCHING

## *TIMING A NOTE OF A RHYTHMIC PATTERN*

A more advanced exercise is the ' timing ' of one note in a rhythmic pattern, such as that printed below, played on a drum or a piece of metal. The boys arrange themselves in circles of fours. Choosing a hammering movement, each boy takes one note of the rhythmic pattern for one blow of the hammer, timing his note to fit in with the others, and exactly observing the speed previously set by the teacher or a member of the class.

## *THE TIMING OF THE RISE OF AN AEROPLANE*

The acceleration of an aeroplane in flying and slowing down for controlled landing, is an exercise in which boys find great satisfaction. Groups of threes, sixes, or nines marshalled by leaders to set and vary the pace can, later, work in formation, keeping place and distance, never touching wings, banking to turn, and adapting to the greater sweep of those taking the wider curve. Boys develop great skill in spacing, in adapting to the rest of the group, and in following changes of pace set by the leaders in rising and landing. If it is well done, it can be a fine illustration of flight.




SECTION 6. (A) THE CLAPPING OF RHYTHMIC PATTERNS

Listening sometimes to percussion instruments on which rhythmic patterns are tapped or beaten, sometimes taking the pattern from the piano, the boys love to clap a rhythmic pattern after only one hearing.

These patterns are graded in complexity, and their pitch as well as their rhythmic outline may be shown in the clapping. Some tunes suggested are appended here:

Theme from *Mars* (Gustav Holst, *The Planets*).
' An Important Event ' (Schumann, *Album for Young*).
' Oh no, John ' (*National Song Book*).
' Knight Rupert ' (Schumann, *Album for Young*).

### (B) Movements to Percussion Instruments

Boys are quick to make up movements suitable to the timbre of such various instruments as cymbals, Chinese gong, triangles, large drums, tambourines, and castanets. They show great keenness in forming designs accompanied by these different sounds and in key with them. These instruments form a good contrast to the deeper and more sustained notes of a piano or other musical instrument.

*Exercises suggested:* (*a*) The teacher plays on any of the above-mentioned percussion instruments, while each boy actually imitates the movement of playing it.

(*b*) Without imitating the exact movement, each boy listens to the timbre of the instrument played, then makes up a movement expressive of it.

(*c*) When they can hear very acutely the difference in colour and quality of these instruments, they are able to create simple patterns in space for any number of boys. They can also suggest a suitable combination of instruments. Such a rhythmic pattern as the following may be carried out by steps or movements, or both:

Several groups may be woven into a design, and, if necessary, a counter-rhythm to that written above can be added in the boys' steps.

## Section 7. Conducting

Conducting should not be limited to the monotonous beating of the measure of the music, since this destroys its flow. Free movement preserves it and also gives scope for imagination and dramatic force.

Boys love to conduct. It gives them a legitimate outlet for their sense of power, but also, since all take a turn, they learn to lend themselves as willing instruments to be conducted.

In dealing with some such simple tune as ' Hot Cross Buns,' the conductor must first decide how many groups he requires. Having arranged them, he then, by free movement, indicates which group shall clap, sing, or move to the different phrases. If there is a solo part for piano, he must remember to bring that in at the right moment. A list of suitable music for conducting is here given.

Songs taken from *The Boy's Book of Songs* (Oxford University Press).
' Londonderry Air ' (Traditional).
' I vow to thee, my country ' (Gustav Holst).
Easter Hymn (Frank Bridge).
Chorales of Bach, Carols, etc.

As well as conducting songs, boys should at this stage listen to musical themes, and then interpret them by their own original movements. Some suitable ones are:

' Sea Pieces ' (MacDowell).
Siegfried's Motif for Forging the Sword (Wagner).
Theme (Allegro Eroica) from Rhapsody No. 14 (Liszt).
Opening Theme of *Waldstein Sonata* (Beethoven).
Theme from *Revolutionary Etude* (Chopin).
Subjects taken from the Fugues of Bach, Handel, Mendelssohn.

### Section 8. Musical Form in Movement Design

This is dealt with in Chapter V, but it will be obvious that the music chosen, and its treatment, will be different for boys. Boys show a marked creativeness and delight in form, shape, and architecture of movement.

The well-defined rhythm of the march appeals very strongly to boys, and they show great ingenuity in designing processional groups, which move with gestures and steps in key with the spirit of the music. Some of the quick marches suitable to use are as follows:

Turkish March (Beethoven).
March and Song of the Toreador, *Carmen* (Bizet).
March from *Casse Noisette* (Tchaikovsky).
March from *Love of the Three Oranges* (Prokofieff).

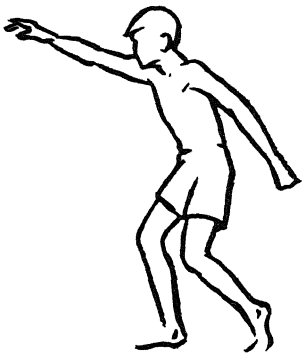
Also the slow march of a triumphal or festive nature, or one expressive of grandeur or solemnity can be carried out to the following tunes:

' Here is joy for every age ' (Traditional Carol).
March from *Tannhäuser* (Wagner).
Coronation March from *La Prophète* (Meyerbeer).
Ossianic Processional (arranged by Hugh Roberton, Curwen).
Processional Carols (*Oxford Book of Carols*).
March (Dohnanyi).

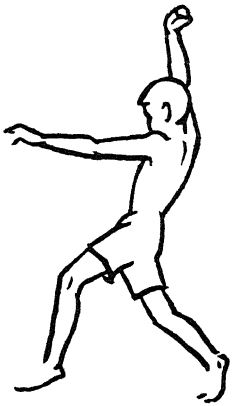
## *ROUNDS AND CANONS*

The working out of movement designs for rounds and canons is an exercise that boys find interesting and exhilarating. They display great ingenuity in their choice of movement, seizing and using to advantage any dramatic quality inherent in the material. A design for ' Three Blind Mice ' is illustrated below.

THREE BLIND MICE
(three times over)
The feet step the exact rhythm of the words



SEE HOW THEY RUN
(three times over)
The feet step the exact rhythm of the words



THEY ALL RUN AFTER THE FARMER'S WIFE, ETC.
The feet move to a galloping step.

The boys should be arranged in threes, and the movements indicated should be carried out as the round progresses. Each boy must keep his own part going, while others sing. The round can be ended at any point by a signal from a conductor, or a prearranged plan.

Other suitable rounds are:

'London's Burning'
'A Boat, a Boat'
'Turn Again, Whittington'
'Great Tom is Cast'

} *School Book of Rounds* (Novello).

From work on movement designs of this simple and dramatic kind, boys can proceed to the more subtle designs showing the working out of musical form described in the next chapter. These more purely musical designs, whether made by the teacher or offered by the boys themselves, will take a more powerful geometric line than is revealed in the work of the girls. Boys show marked creativeness in this more advanced study and are able to convey in a masterly way the lyric, dramatic, and noble character of great music.

A list of suitable material is suggested.

Preludes (Chopin).
Inventions (Bach).
Simple Fughettas and Fugues (Bach and Handel).
Choral Preludes (Bach).

## Section 9. Dramatic Expression

Dramatic expression is one of the developments of the work which seems to appeal strongly to boys. They show great keenness in working out stories in movement, either historical ones or those of their own making. Music now must be fitted to the movement, and can either be chosen from existing music or improvised or composed expressly for it.

If music is chosen, then it must be suitable in character, style, and period, and never altered in any way to fit the action of the movement. This choice and use of music requires the greatest possible taste. In the working out of stories connected with Christmas or Easter it is obvious that there is a wide choice of music from which to select. If historical stories are presented, then music should be taken from the period.

An example of a very simple story quite spontaneously carried out by one boy was an incident in the day's round at a clockmaker's shop. He himself was the clockmaker. The rest of the boys were used as actual material for making the shapes of electric clocks, grandfather clocks, alarm clocks, etc. A customer arrived and wished to buy a clock.

Each kind of clock was ingeniously built up in turn by the boys and shown to the customer. They made the shapes of the clocks by standing on chairs, while another boy stood in front representing the pendulum. Each clock was wound up and set going to the accompaniment of a metronome. When the customer was not satisfied with any clock shown to him, he was at last shown a cuckoo clock. The opening of the little doorway and the singing of the cuckoo were cleverly demonstrated by one boy holding a pair of cymbals over his face, and opening them on each call of the cuckoo, which he sang most delicately. The customer, with great delight, then carried off his purchase. A slender background of improvised music was all that was necessary for accompaniment.

Another study worked out in co-operation with the boys was a traffic scene at a cross-roads. About fifty boys took part. The policeman, vans going to Covent Garden, buses, taxis, cars, lorries, men selling fruit, pedestrians, boys playing in the streets, were all represented, and each group had its different rhythm. The drivers of the vehicles held small hoops in their hands as driving wheels, and a very real atmosphere of a London street was created by realistic noises of the traffic and by men selling fruit, etc., and calling out the various street cries. A dramatic moment was reached when one boy representing the fire-engine dashed down the road ringing the school bell, bringing all the traffic to a standstill. This study needed great skill in spacing, and each group had to maintain its own rhythm. It was carried out sometimes with, and sometimes without, music. The music was improvised and served only as a background to the movement suggested in the hum and noise of traffic. Further material for this type of work can be found in the following: Stories from history, myths of the Norsemen, myths of the Greeks, Bible stories, Ben Hur, etc.

## *NEGRO SPIRITUALS*

The dramatic force of the Negro Spirituals is keenly felt by boys. ' Water Boy ' was worked out by a class in the following way: One boy created the solo part, while two groups supplied a movement design with a hammering rhythm to accompany the chorus. The dramatic quality of the spiritual was sustained throughout.

' Swing Low, Sweet Chariot ' was also beautifully designed by them. They formed themselves into a chariot, and, by choosing a slow, swing-

ing, restrained movement-rhythm, enhanced the expressive quality of the melody.

Another quiet but dramatic piece of work by boys was their design in movement of the Gate of Bethlehem for a Nativity Play worked out by the girls. It was a solemn part for boys, requiring great control, but their quietly sustained dramatic expression added greatly to the impressiveness of the scene unfolded within the Gate. They were responsible, also, for the singing of the carols and chorales which accompanied the play.

What has been sketched out for boys in this chapter is only the fringe of an idea which is capable of infinite development. It is one that will be essentially vital to boys and have a far-reaching effect on their character, perception, and entire education.

*

# CHAPTER V

## THE APPRECIATION OF MUSIC THROUGH MOVEMENT DESIGN

*'Movement inspired by great music, whether simple folk tune or symphonic theme, should have the concrete and spatial distinction of a Greek temple.'*—ADRIAN STOKES.

The appreciation of music through design in movement is aesthetic. As Dr Will Earhart says in his book *The Meaning and Teaching of Music*, movement gains 'grace, flexibility, and infinite variety in association with music'.

The study necessary for the visual interpretation in movement of form, the planning of suitable action to interpret themes, phrasing, relation of parts, threads of melody and weaving of harmony stand in the same relation to the whole design as does the study of an instrument to its use in an eventually perfected musical work. It requires the striving after perfection necessary to any great work of art. This appreciation of music through design therefore presupposes that all the earlier work has been fully treated by the teacher and understood and carried out by the children.

As the composer orchestrates for the instrument his work needs, so the choreographer must orchestrate the movement necessary to his design, using now soloists, now groups, and designing their movements with a close affinity to the music. The units must be not only intrinsically beautiful in themselves, but woven from the very threads of the music.

Three methods of work can be used. The choice will depend on the music for which the movement design is to be worked out. To attain to the appreciation and interpretation of such a complex musical form as fugue, the children will learn in the main the teacher's orchestrated design, contributing perhaps their ideas to express the 'subject' from which one specially suited to its spirit can be adopted and woven in by the teacher.

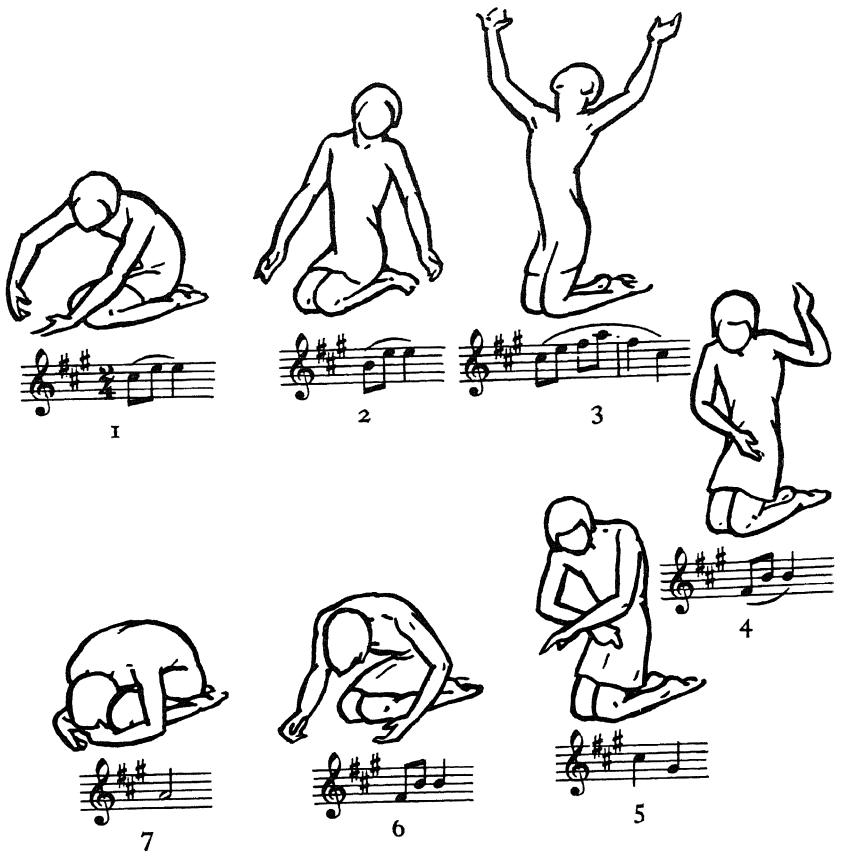
The method adopted to design a new musical study containing some ideas new to the children, but many already familiar, can be much more co-operative. And, third, new work that is well within the comprehension of the children can be designed by any of them possessing sufficient initiative and creative power.

All three methods presuppose a careful study of the music before attempting the movement design. These methods and the study that must accompany them all will now be dealt with in detail.

The music chosen is played to the children several times while they try to listen to its general speed, tone, and character. Intelligent comment is accepted. They then listen to the main themes, learning these by clapping them and singing them. Then the outline and contour of melody is studied and its phrasing drawn. Its harmony and texture are dealt with. Children are quick to hear if the harmony is full or light, and also if the main beauty of the music lies in the harmony, melody, or rhythm. They seek to find what is significant and important in the music, and how best this can be expressed in movement. Would the music be suitable for large groups, small groups, a soloist and group, etc.? Does the music suggest movement in circles, straight lines, a vertical design or a horizontal one? Should the music be danced with steps, or would it be better to express it by gesture and movements of the body? Ideas gradually come and are tried out. From the best of these materials the final design can be chosen. Next, the relationship, contrast, and variation of themes are noted, changes of key studied until the musical form is discovered by the children.

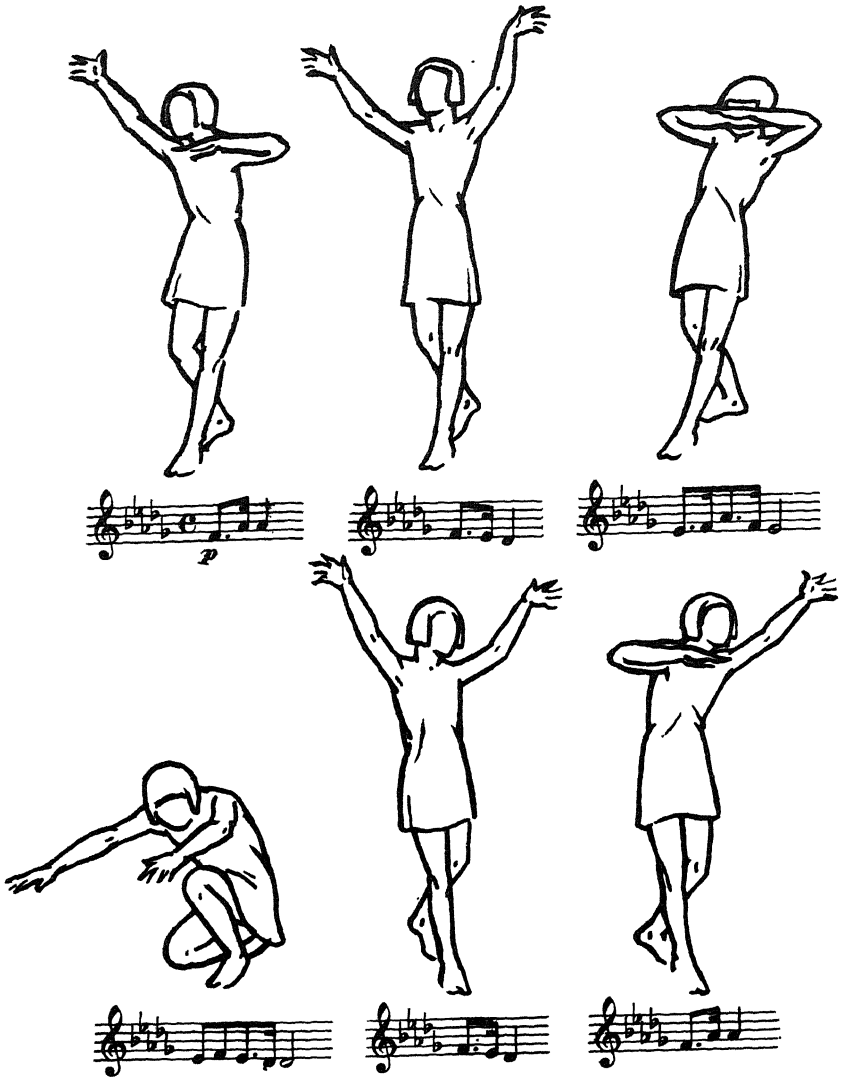
I will now deal with the making of original designs by individual children. This should be attempted only with music that has been thoroughly studied, and the form of which is well within the comprehension of the children. They must realize the need to express the meaning sincerely as they themselves feel it, and to subordinate themselves to its interpretation. Without this reverence for the work of the composer, no good and musical work can result. They must not use musical works as mere accompaniment to their movement, but rather seek by their movement to convey its form and spirit. The teacher needs great skill to deal rightly with designs offered by children. Right discussion and criticism by both class and teacher develop discrimination in the choice of movement that carries the spirit of the music and allows also for the exercise and development of taste, that subtle criterion by which ' quality ' is proved in children as in everyone. In practice it is found that children are good critics.

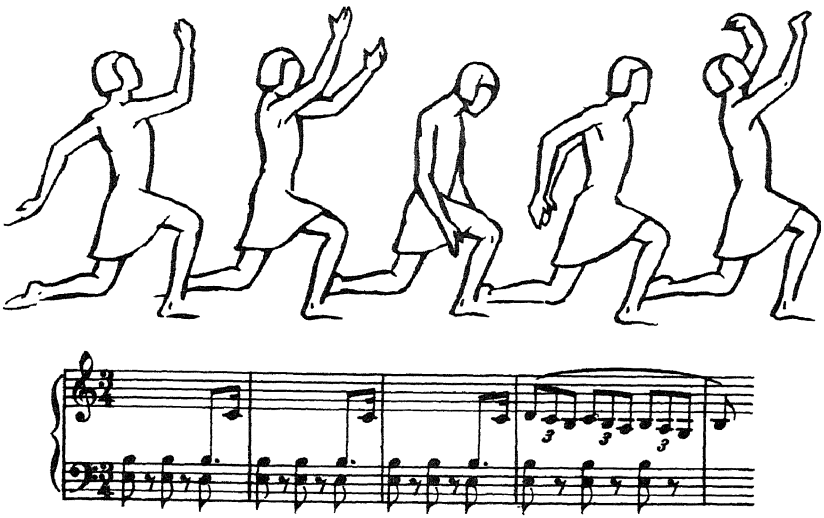
The three themes from musical works illustrated below show how different types of music evoke different gestures. They were the children's original designs.




MACDOWELL'S 'TO A WILD ROSE'

Drawings of Children's original movement to musical themes. The music is written so that the design as well as the music may be followed together.




(*Largo*) THE NEW WORLD SYMPHONY (A. DVORAK, OP. 95)

NO. 7 OF ' EIGHT PIANOFORTE PIECES ' (POLDOWSKI)

Another method is to let one child design a musical work for the rest of the class, or for any number of the children it demands. One child of ten years produced a delightful design for ' rondo ' form to music of Couperin (' Le Petit-Rien,' rondeau). Her design needed twelve children, and had been very clearly thought out. She conveyed the design to the others quite unaided, and had ingeniously drawn the design on paper, and in addition had learned to play the rondo herself from memory.

Still another method is for the teacher herself to compose a design for the children to carry out. In this case the children must follow implicitly the design to be learned. The teacher, however, should illustrate this design, making quite clear to the children the intimate relation between her design and the music. In this way they learn a great deal about both music and movement. Just as when in the music lesson the teacher is able, owing to her greater experience, to harmonize a melody with richer chords than the children would use, so her design

should give the children inspiration, creating in them the desire to design for themselves.

The child must always interpret truly. At any moment he must be prepared to lead, conduct, or control. At another, lend himself as an instrument to be conducted, to be controlled. Again he must co-operate, adapting to the ideas of others, improvising spontaneously some movement to balance another child's, responding in a flash to a hint from leader or partner, for though the form of the design, once finished, remains, there is room for infinite variety within that form.

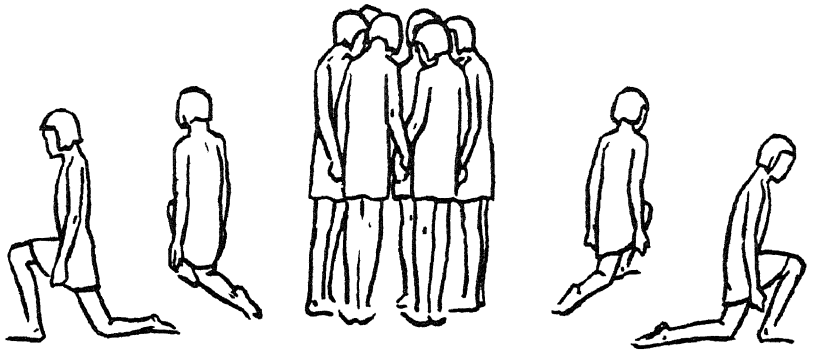
All the musical forms can be treated in design. Interpreting them thus, we have a dance-architecture demanding style, selection, and treatment. There is, as has been seen throughout the book, a profound link between musical thought and dimensional forms.

These designs in space, expressing tonal designs, give a sense of orchestration to the child, following, as they do, the variations and decorations of the musical themes. Keeping always in close touch with music, yet never slavishly following its detail, enriches the child's musical sense and impresses on him the meaning of great music. At about the age of nine, and after careful study in music and movement, he should be ready to take his place as part of a design, comprehending its music and movement relationship.

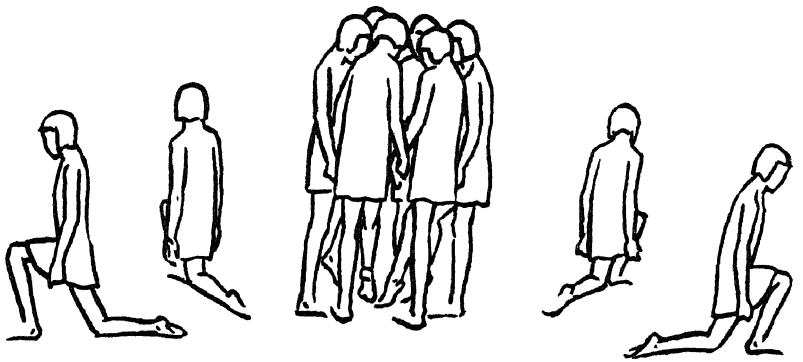
The illustrations which follow show how rondo and fugue form can be treated. While it is impossible for every movement to be drawn, it should not be difficult to reconstruct the whole from the salient points given.

These designs are often carried out without music. Here the ' inner ' ear must be at work, for the children must mentally sing the music. This is specially exciting in the fugue form, and is a difficult yet highly interesting exercise.

RONDO IN D FROM SONATA IN D (SCHUBERT, OP. 53)



(1) Starting positions of Rondo



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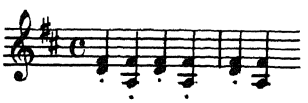
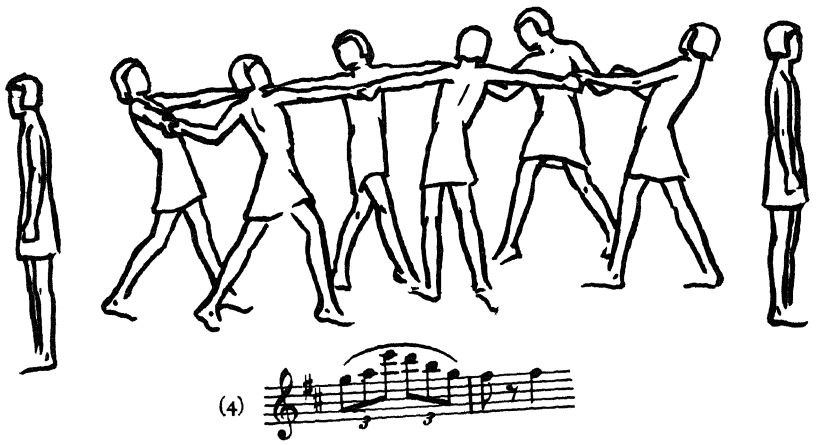

The middle group steps these introductory chords on the spot

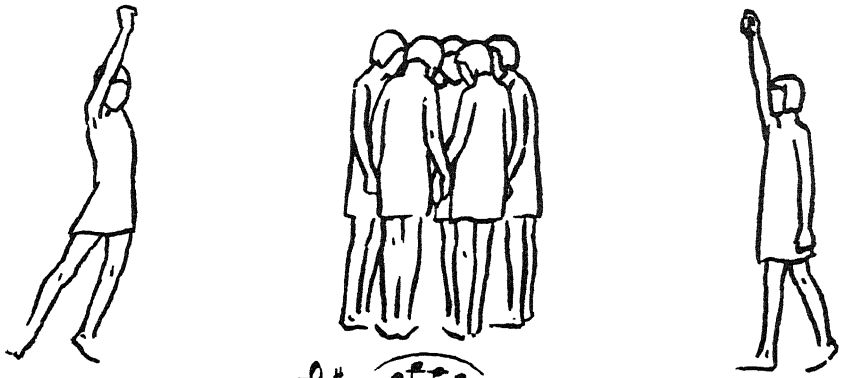
(3)

Each child in turn steps this phrase outwards with great delicacy



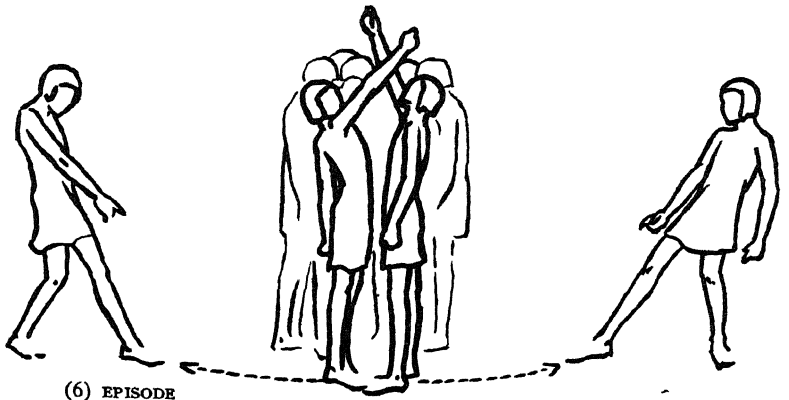
(4)

The whole circle spins this theme to the right

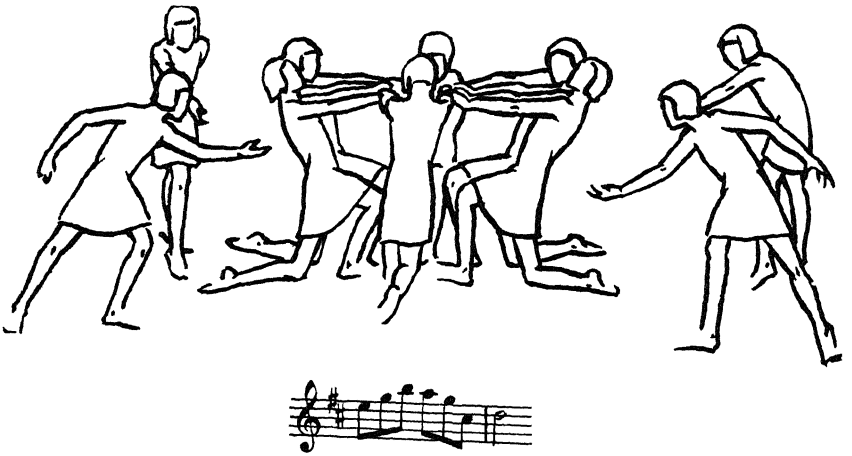


(5)

The circle closes in on this ending phrase while the outside children stand



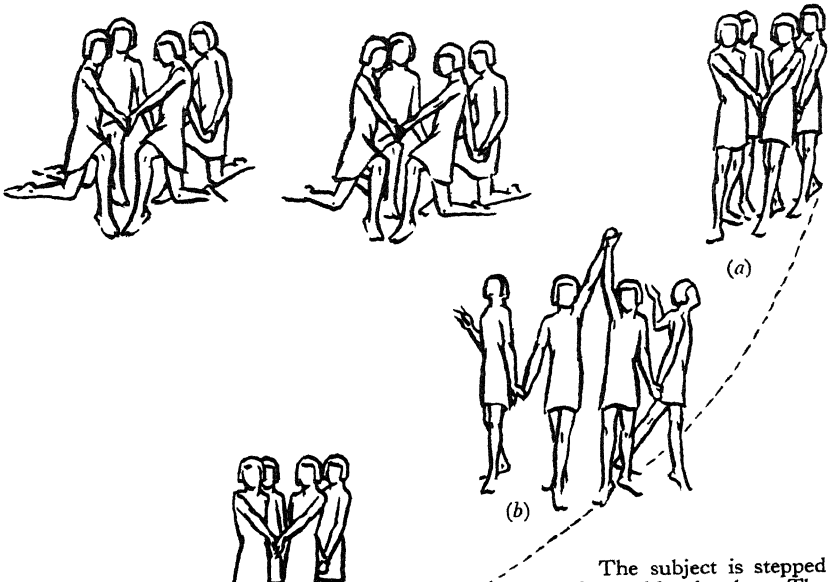
(6) EPISODE

Each outside child in turn steps the short phrase progressing towards the centre Together they both step the long phrase, ending as above. The repetition of these three phrases (in the bass) is treated in the same way in movement, save that the children move backwards as arrow from each other, kneeling in their original positions on the final note of the phrase. Then follows the return of the Rondo, the return of this episode, ending with the Rondo for the third time.

FINAL DESIGN

FUGUE I

FUGUE IN D (HANDEL)

BASSES TREBLES ALTOS



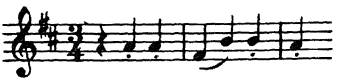
(*a*)

(*b*)

(*c*)

EXPOSITION

The subject is stepped forward by the altos. The first six notes

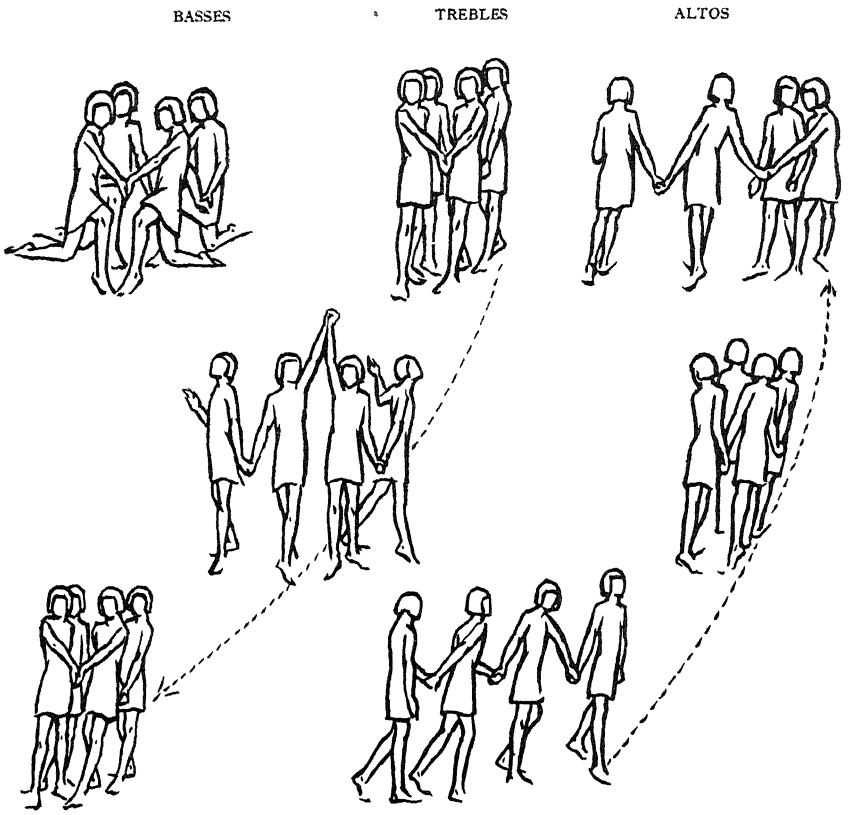


are stepped firmly as at (*a*). The change of rhythm

forms the climax as at (*b*) and the sequential

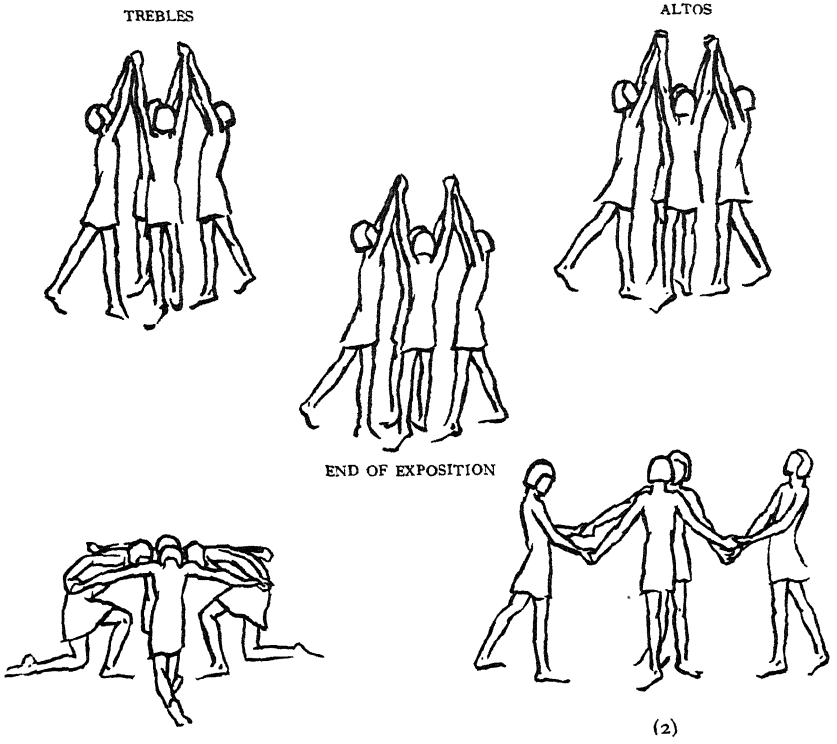
as at (*c*)

FUGUE II



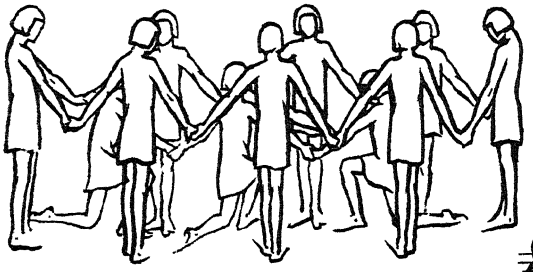

The trebles enter with the subject carrying out exactly the same design in movement. The altos step an unobtrusive counter-subject, turning backwards as above. The basses next enter with the subject moving to the centre while the trebles step the counter-subject and return to the same starting-place as the basses.

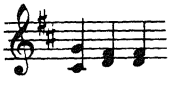
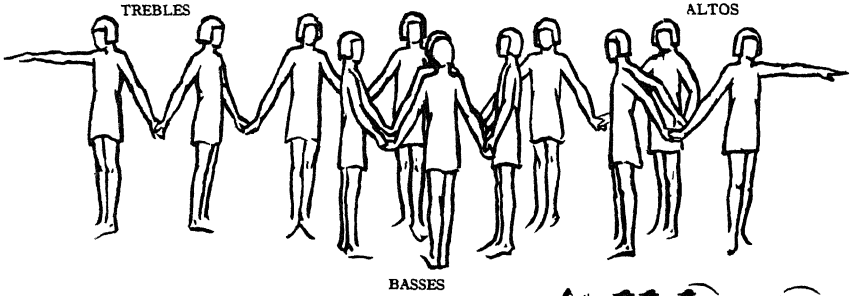
FUGUE III

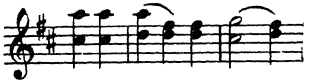


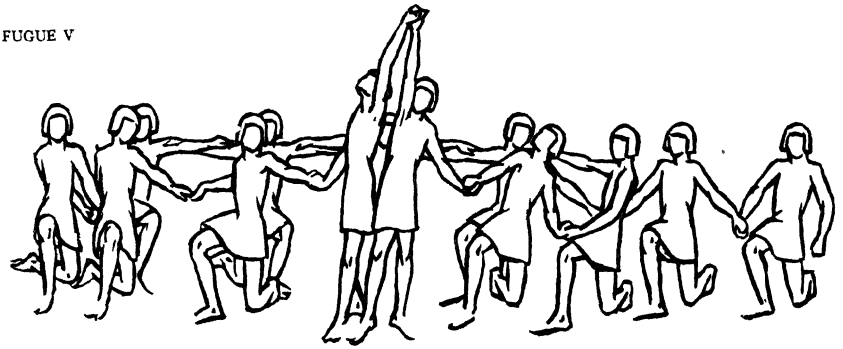

All the voices carry out this movement in unison, moving slowly to the phrases, and ending standing as at (2). Re-entry of alto subject. The next episode is worked out in another shape, but the design of the subject remains constant throughout.

FUGUE IV



Design for the theme above the pedal-note at end




Final phrase beginning

FUGUE V



All voices merging into a final concerted design

# CHAPTER VI

## THE TEACHER'S APPROACH TO MUSIC AND MOVEMENT

'*Knowledge which is acquired under compulsion has no hold on the mind.*'—PLATO.

Work so closely interwoven with the child's emotional reactions, and so apt for the release of his creative powers, needs careful presentation, and by teachers themselves alive to its possibilities and able to secure that dynamic contact with the child which vitalizes and inspires him to use his latent gifts.

To bear fruit, the work must be a joyful quest, a voyage of discovery, travelled by teacher and class in equal partnership.

Much depends on the teacher's own practical gifts in both music and movement. Ideally, the following equipment is necessary:

(1) A general knowledge of the structure of the body and the laws governing correct movement, balance, and posture.

(2) Thorough executive power on the piano, a gift for improvisation, and all the attributes of a good musician.

(3) A true feeling for the relationship between music and movement, an ability to choose music suitable for movement, and creative skill in designing movement to illustrate musical form.

Unfortunately, few teachers have had the opportunity to cultivate the gifts described under the second heading. They can, however, usefully apply the principles of the work to unaccompanied movement with results of great value to the children.

It cannot be too stressed that music badly played is worse than no music at all. A melody is of far greater value played alone with musical feeling than played with incorrect or heavy harmonies and bad tone. A tune on pipe or violin, or one sung, is far more inspiring to children in movement than poor piano work.

Improvisation is of little value if the teacher possesses no gift. It can be most useful to illustrate a point arising, or to accompany a child's original idea in movement, but only if the improvisation is spontaneous, deft, and skilful. Aimless chords played in recurring rhythmic patterns are definitely harmful to the child and lowering to the vitality of his movement. So also are complicated harmonies thrown off to display

the teacher's skill, but beyond the capacity of the child. Too difficult harmonies, whether improvised or occurring in work too difficult for his present development, produce a corresponding tension in the child that is injurious to him. On the other hand, a spontaneous gift for improvisation, properly applied, is a great asset to the work. It is of the greatest help when a rhythmic pattern occurring in great music presents difficulty; for then the teacher can improvise on the pattern until the difficulty is conquered, instead of constantly repeating great music to its detriment, merely for correcting faults of movement.

There is, however, such a wealth of musical literature now available, that much may be done without improvisation, provided that the teacher is able to make the right choice of music for movement. Too exclusive a use of improvisation, in fact, may deprive a child of that introduction to great music so necessary to his musical development.

At the end of three years a child should be familiar with quite a repertoire of music from the classics, and should have some understanding also of its historical significance. Lists of music for this work are interesting to make, and their choice gives full scope for the individuality and ingenuity of the teacher. They can be classified under various headings, such as:

(1) Primitive and Traditional Rhythms.
(2) Basic Steps.
(3) Accent and Measure.
(4) Phrasing and Cadence.
(5) Studies in Quality of Tone.
(6) Melody and Harmony.
(7) Conducting.
(8) Form.
  (*a*) Study of the Musical Theme.
  (*b*) Song and Chorus.
  (*c*) Ternary.
  (*d*) Rondo.
  (*e*) Binary.
  (*f*) Air and Variation.
  (*g*) Dance Rhythms and the Suite.
  (*h*) Ground Bass.
  (*i*) Rounds and Canons.

(*j*) Fugue.
(*k*) Sonatina.
(*l*) Sonata.

The lists here suggested have been tried out with children of seven to ten years old. The work for very young children requires an individual study of its own and can be dealt with only in a separate book.

So far, this chapter has been concerned with the teacher's technique. As to method, the teacher must follow the child, and have the courage to go slowly instead of trying to force results. He must be able and willing to stand aside and allow the child to learn by the vital method of discovery, instead of from dogmatic instruction. He must know when the class is ready to classify and crystallize the knowledge gained from the lessons, but this summing up of facts must follow, not precede, actual experience.

Above all, the teacher must be ready to nurture and encourage any original creation on the part of the child, whether in movement or music; for the lasting value of the work lies in the power the child develops to work out things for himself spontaneously and without fear.

In planning the actual lessons, teachers need to keep a right balance between the physical and musical applications of the work. The one should not be sacrificed to the teacher's greater zeal for the other.

On the physical side, the lesson should be planned to give the whole body both full activity and complete relaxation. Children should never be kept working at vigorous movement to the point of breathless fatigue, nor should they be limited to movement requiring but slight muscular effort.

Further, children should be trained to 'weigh' and 'place' the amount of energy needed for the work in hand, and led to realize that more than this measure is wasteful, while to use less makes the action unconvincing. The child of ardent temperament will, unless guided in this, use its body too strenuously. The child of heavy build tends to lump its weight unsteadily in exercises demanding balance. The timid child holds back and uses effort too slight to carry the action through. Careful suggestion by the teacher may cure more than these faults of movement, which are but indications of the child's deeper need. The first type must learn to reserve ardour for creative purposes rather than

waste it by using more energy than mere action warrants. The second begins to know the meaning of poise and to feel satisfaction in attaining it. The third, in striving to carry out action, with conviction, gathers courage to face others of life's problems.

On the musical side the teacher's aim should be to plan a course of lessons leading through graded stages to the foundation of a sound musical education with right proportion and true perspective.

Each single lesson should have, running through it, some aspect of musical study with definite aim.

The psychological application should underlie all aspects of the work. Only the sensitive teacher, aware that his power to relate school to life, and life to school, is of more value than his ability to teach subjects, will be alive to all the opportunities this work offers to help children with maladjusted or difficult psychological characteristics.

## *THE LESSON*

Let us now study the conditions necessary for the success of this work, the general plan of a lesson, and the spirit in which it is given.

Ideally, the lessons should be given in as large a space as possible, on a safe floor, in a warm, well-ventilated room, with a good piano. Without these conditions the work has to be greatly modified, and results cannot be so far-reaching. The children should be bare-foot, and should wear, if possible, a simple tunic or the loosest of clothing.

As they enter the hall or room in which the lesson takes place, they should be allowed to run and dash freely about the room for a few minutes before they begin work. This free beginning is rather like an orchestra tuning up. We see in the child's free play a confusion and chaos of movement, just as in the orchestra's confusion of sound as each instrument tunes up. A chord or motif played quietly on the piano has the same power in the hands of the right teacher as the conductor's signal for the attention of his orchestra. On hearing it, the children immediately space themselves evenly over the room. Form emerges from chaos. The room becomes a creative workshop.

There is an unmistakable eagerness and expectancy in the air. One sees at once with what joy the children start the lesson, and one is more than ever convinced that music and movement are two of the most natural mediums for their creative gifts. The movement gives them

a physical channel for expression, while the music supplies a more emotional release, and a very great need in their whole school life. It is perhaps the note of gaiety in the lessons which delights them most, and this gaiety should be echoed in the music played. The entrancing melodies of Scarlatti, Haydn, and Mozart can create this spirit of light-heartedness, and should be extensively used as a background for children's work.

Some of the more obvious points of a good lesson can perhaps be stated. The lesson should contain only material for which the child is ready, and that is within its power of attention and concentration. The child should not be over-stimulated or over-urged. It should have freedom to follow its own ideas as well as those suggested by the teacher. The framework of the lesson should be flexible enough to allow of the inter-weaving of specially good ideas suggested by the children, and for dealing with their questions and any difficulties arising out of them.

Each lesson should have some point of difficulty that stretches the children's minds to their full capacity. Each should have a movement needing real striving for the attainment of perfection. Each lesson should leave scope for the child's own imagination, ingenuity, and creative power.

A beginning is frequently made with ' life-rhythms ', each child carrying out his chosen movement as realistically as he is able. Those who have no idea of their own can watch the others without being urged into action. Compulsion, when there is no idea in the mind, merely induces imitation of others, and, with it, a desire to derive from others rather than to think independently. In practice it is found that these children, left to themselves, will observe activities of one sort or another during the ensuing days, and come primed for action to the next lesson.

It is good, sometimes, to suggest a topical idea or some aspect of the seasons, e.g., Guy Fawkes Day, Lord Mayor's Show, Proclamation of a new King, a snow storm, etc.

Then, by contrast, a folk-song familiar to the children, and limited in idea by its content, can be played, and a movement felt to be suitable fitted to it by each child.

After the vigour and activity afforded by ' life-rhythms ' there should follow a period of absolute quiescence. Each part of the body should be tested to show its complete relaxation. Then, according to the ability

of the class, some of the graded exercises in relaxation and contraction should be practised.

Work in body-technique follows, and should provide that the whole body as well as its parts be exercised. In this section of the lesson special attention should be given to movements required for the special aspect of the musical work chosen for definite study in the section following. For example, if ' conducting ' is to be the special subject, exercises for looseness of wrist, arm, and head should be practised and perfected.

After this work on body-technique the children should feel exhilarated and muscularly ready to attack the more musical part of the lesson. In this definite musical work there should be some one study to be finished to the point of perfection—perhaps a simple exercise to illustrate phrasing, perhaps a design showing the form of a piece of music analysed and partly designed in previous lessons. This part of the work is of great importance. It involves the intimate study of a musical work and an effort to interpret its spirit and form in movement.

However frequently the children repeat designs, the work must never be allowed to grow mechanical. They should constantly change over parts. The teacher should vary the interpretation of the music in his playing, while the children sensitively catch and express the difference in tone, speed, or emotional quality expressed, though still preserving the constant pattern of the design. The changing of parts is specially necessary in fugue form if the children are to feel the relation and balance of parts, also appreciating the unity of the whole.

The lesson should end with music played to the children without comment for pure enjoyment. This gives relaxation from the activity of the movement, and forms a quiet and musical ending. It brings them also into touch with the literature of music and its great composers, helps to train musical taste, and gives the necessary background to a musical education. Favourite pieces are sometimes asked for, and music found to have a special appeal can be made the subject of detailed study at some future time.

While listening, children should sit on the floor in a comfortable position that still preserves good posture.

No words of command are used in the work. The music itself should speak to the child and guide his reactions. In the earliest stages the child starts as he wishes and originates his own movements. Little

group work is done until he reaches the social stage in his development and shows a desire to move with others.

Later, the child learns to ' take his cue ' from the pianist or from the lead of the conductor's up beat as he gathers his orchestra together in one sweeping gesture before action.

For advanced work in designing musical form, the motif of the music played on the piano (or other instrument) sends the children swiftly and unobtrusively to their starting positions. They then ' take their cue ' from the pianist, or if the formation or distance from the piano makes that difficult, a leader within the design gives the signal, both to children and teacher. This can be quite beautifully and musically accomplished with the deliberation and intention behind the leader's first motion, which is matched by the group and taken up by the pianist. A slight movement of the head sometimes accompanies it as a special help to the pianist, or a drawing back movement before the initial design begins. Children become increasingly sensitive to their leader's intention. Words of command and too much talk are valueless and entirely opposed to the whole nature of the work. The music should speak for the teacher whenever possible. The children's ears, not the teacher's orders, should guide them.

Ideally, half an hour each day should be given to the work. In practice, few schools are allowed more than two half-hour periods weekly. When the time is thus curtailed, care should be taken that all aspects of the work are covered, though less fully.

It is impossible to end this chapter without calling the attention of teachers to the value of the work when applied to drama.

As the festivals of Easter, Christmas, Harvest, May Day, etc., come round, and their special music is played to children, there springs up in them a natural desire to express their spirit in pageantry and ritual.

Different groups of children will work out conceptions of the story of the Nativity widely different, but all, in their true and naive simplicity, impressive and moving. They will tell the story in movement without spoken word save that of the carol. They will choose suitable Christmas music and carols, and cast the parts with real insight into the subtle points necessary for the right presentation of the characters. They will stage-manage themselves quite ably. The teacher becomes merely an orchestra, and a referee on points of difficulty.

Costume is best kept simple. A head-dress suggests a king, a scarf a peasant, a blue hood sets forth the Virgin, a staff defines Joseph.

Where children's taste has been vitiated by over-dressed plays it can be corrected by letting them observe the children who work with conviction. They will quickly realize that the creation of the right atmosphere has nothing to do with costume and that stage-properties take from the action rather than add to it. The beauty of the work lies in the simplicity and reverence which the children bring; in the strong intention behind their presentation of the characters, and in the sense of reality which they convey to onlookers. Their movements and designs are often extraordinarily apt, and intense with emotional quality.

Children readily attempt scenes drawn from history, Greek myths, stories, legends, sagas, and poems. These need careful study, but when once the study is made, the dramatic development should be spontaneously built up. Such dramatization in movement helps to make alive the subject from which the material is drawn.

In art work also, the child adds to his former achievement much that he has gained from relaxation and freedom of movement as well as greater dexterity of hand and arm. His better sense of movement gives to his creations more vivid line, truer balance, better proportion, and finer design. As he learns to mould the movements of his own body, so, in modelling, he has right feeling for heavy and light movements, for he has experienced them in himself. His visual sense, too, is strengthened. Thus he can be led to greater appreciation of beauty in architecture, painting, and sculpture, as well as in music.

It may be useful, in conclusion, to sum up what a child may gain from a considered school course in 'Music and Movement', if skilfully presented:

(1) He learns rightly to use and control his own body, and gains skill in the use of space.

(2) He learns to adapt his own movement, rhythm, and ideas to those of the group or community.

(3) He acquires a love of order and a real appreciation of music and the arts.

(4) He learns to listen well and to understand music as a language. Sometimes he is given an impetus towards the serious study of an instrument.

(5) He is directed to right creative and emotional release, and helped to a better control of his own nature.

(6) He learns to take responsibility and to lead in matters he is equipped to deal with, and, equally, to lend his loyal co-operation, when necessary, as a member of a group under the leadership of another.

To show the later trend of the work, it may interest teachers to know that when children reach the adolescent stage, movement is adapted to fit their slower and often heavier rhythm.

A great deal of the active movement is dispensed with, and those showing a marked gift or desire give more time to the study of an instrument, or to improvisation or composition, or to designing music in movement. As a result of their early training in Music and Movement, they will become more pliable, more sensitive to music. and much more individual in all they do.

*

## CHAPTER VII

## WIDER INCENTIVE FROM MUSIC AND MOVEMENT

When their movement work had continued for about two years, the girls of the first group trained on the lines described began to show great interest in the piano itself, as an instrument, together with a keen desire to learn to play.

It was felt that this indicated a new field for creative education, and a piano class for fourteen children was arranged and held weekly for an hour. This piano class has already become a tradition, the group now working being the third of its kind.

The basis of selection has to be age rather than musical ability, so that two years' continuous work may be possible before the children pass out of the Junior School where the work is done. The class is limited to those who have received no other piano instruction. The children are thus unhampered by the routine methods usually followed and readily build their piano work on the principles and methods that have guided their two years' study of Music and Movement.

No set plan is laid down, since groups vary in outlook according to whether the balance of interest is aesthetic, intellectual, or practical. The children show great initiative in pursuing whatever interests them and will often tackle an idea or a musical study that most people would consider quite beyond their understanding. In practice it is found that where the desire is intense, the child will evolve both the understanding and the skill to reach its aim, whether that be creative or executive.

The teacher's ingenuity is turned on the problem of supplying the necessary instruction at the point where the need of it is felt by the children in developing an idea, this being the moment when they will eagerly learn in order to apply the knowledge creatively.

Many of the children have no pianos at home. Practice, with but one school piano, is necessarily limited, but results of great value and interest have been reached.

Since the start of the first piano class in April 1932, twelve children have been awarded Music Free Places by the London County Council at a secondary school where music is a basic subject, later developed to the level of a recognized ' higher course '. It should be acknowledged with gratitude that the London County Council is thus one of the first

education authorities to award to children showing creative ability in an art the opportunities given, as a rule, only to those showing the stereotyped efficiency in entirely intellectual brain tests.

The details of some parts of the piano work experimented with may be of interest, and are here given, but it should be borne in mind that the trend of such work as is described is governed by the children's reactions, the teacher meanwhile using ingenuity in presenting material sufficiently varied to avoid a narrowing of the field or any one-sided development.

Full use is made from the first of the movement work. It is arresting to see how children rhythmically free and trained to good movement approach the study of an instrument. They show none of the fears, contractions, or inhibitions usual in the beginner, but boldly and confidently attack the multiple difficulties of piano technique as conquest of these becomes necessary to the work in hand.

From whatever point it starts, the piano work should be spontaneous and creative. The children with whom the writer works are encouraged to discover sounds on different parts of the keyboard. From the first they are expected to listen to what they play, for even single notes must have good tone. They make up tunes quite freely, and love to devise a marching tune, a running tune, and a skipping tune. Or, changing the idea, they will produce a hunting song, a lullaby, or a lament. Sometimes the tunes are musically crude, but the rhythmic pattern is frequently good, and instances occur where a melody bears quite a startling affinity with the imaginative idea the child wishes to convey. Crudeness disappears as the child criticizes its own efforts and learns to appreciate what is good in the work of its fellows and in the melodies played by the teacher.

A study of their favourite Nursery Rhyme tunes leads quickly to some appreciation of the balance of phrases. The parts of the tune must ' weigh ' rightly. They discover, too, on which notes of the scale tunes may most suitably rest, and how important it is to reserve the strong tonic note till the end.

From this point the children proceed to melodies in which right hand answers left, or where one hand imitates the other's phrase some octaves away. A further development is to let the children reproduce, and then develop and add to, small melodic motifs given by the teacher or suggested by a child with a specially happy idea. Sequences, too, are

fascinating to children. They will develop a model given to them in ascending or descending sequence. Great care must be taken that each repetition of the sequence is well phrased. Many games can be played with sequences. After the first repetition a less formal continuation can follow, the notes can be reversed, or the rhythm unexpectedly varied. Children delight in musical jokes based on sequences, and show much ingenuity in devising them.

If a child produces a specially well-balanced tune, playing it with good tone, and feeling for rhythm, the class is encouraged to fit to it individual and expressive movement. At a later stage the process is reversed. A child is asked to watch some specially good, clear movement created by one of the others, and to accompany its rhythmic repetition with an improvised tune, bringing it to a close as the child comes to rest.

Sometimes the children are asked to find on the piano some simple melody or folk-song used in their movement lesson. The first note is shown them. When they have found the tune on the keyboard, and can play it rhythmically without hesitation, they repeat it with great varieties of tone, or touch. They are thus trained to listen and criticize their own performance. As an amusing exercise in technique they also repeat the whole tune with each finger alone. In this way they learn which are the weak fingers, and realize the need for strengthening their action and making them supple.

A conductor is sometimes chosen, and the child at the piano set to vary the tone and tempo of the melody at the conductor's bidding.

Children need to learn to use the whole keyboard instead of confining themselves to the middle notes. To this end they are trained to feel the ' spacing ' of the piano and the different registers of bass, middle, and treble. They play their own or memorized tunes in all three registers, moving as freely and loosely as possible from one to the other and starting each repetition without either hurry or delay. A sense of the duration of ending note or rest needs cultivating from the start.

In early spontaneous work of this kind the teacher can observe and note the technical faults needing correction. At this point help is given with technique, for the children will already have realized the need to teach fingers, hands, and arms to obey. The technical exercises are made as amusing as possible and not allowed to develop into dull mechanical practice. Exercises are given for the five fingers in rotary and scale passages, but the children are encouraged themselves to find how these

can be varied. Care is taken that hands, arms, and fingers are loose, and that the fingers follow the actual pattern of the keys. As one child plays at the piano, the others sit at tables and practise the exercise the pianist sets with their fingers on the table. In this way the children learn to visualize the notes away from the keyboard. Leaping movements from bass to middle, and then to treble, are practised, using first legato and then staccato touch.

There comes a time when children desire to read tunes and play them on the keyboard. They will then quickly and without the usual drudgery learn the whole plan of the keyboard and its relation to the printed staff that has become familiar during two years' lessons in Music and Movement and in their singing classes. They will speedily master the names of the notes and the system of notation that enables them to read. Their intense desire to play is a great incentive. They have already explored for themselves in their free melody-making the building of the major scale. They now must register definite facts and learn its constitution in tones and semitones. From this point they are able to build the major scale in a new key each week and to play in it both new and familiar melodies. Later, the pattern of the minor scale is studied and the scale built till the keys become familiar. The whole-tone scale is also dealt with.

With their added knowledge the children proceed to improvise tunes in two parts, using thirds, sixths, and tenths, and later combining all three. They next learn the use of passing notes in bass and treble, and are then equipped to improvise small preludes and minuets. A further step is to learn the chords by number and their relation to one another. Children love to arrange chord patterns of their own. They will readily improvise a sung melody while playing a chord pattern they have practised.

When technique has become sufficiently good for the children to play simple classics with due respect to the composer's idea and intention, a careful class study is made of two or more pieces from a collection such as *The Children's Bach* (Oxford University Press). Form is studied. Then phrasing, tone, touch, and fingering receive attention. Where these present difficulty, exercises are devised first in movement to get the idea clear, then with the hands on the keyboard to apply the idea thus clarified, so that the difficulty is overcome. Nagging repetition of phrases of great music to improve technique is thus avoided.

From the pieces studied the child chooses what it will learn to play. A clever child will master all the pieces presented by the teacher and will design one or more of them in movement during spare time with the co-operation of its fellows, presenting the finished work for the teacher's criticism. The learning of pieces, however, is not unduly stressed. A larger share of attention is given to the children's own creative efforts. The child is not expected at this early stage to commit its musical ideas to paper. Compositions of sufficient value to deserve preservation are taken down by the teacher. At this early stage enforced written notation, whether of its own composition or of melodies and harmonies dictated, can be very stultifying to the child, turning the joy of creation into an irksome task. Moreover, children required to write down their musical ideas tend to limit their efforts to what can easily be set down. Unfettered children, on the other hand, will sometimes instinctively combine lovely melodies, harmonies, and rhythmic patterns that task even the teacher's power of musical notation, and which are certainly beyond their own ability in that direction. The writer is convinced that advanced musical notation should be deferred to a later stage of development, when intellectual interest is more fully active. Then it can be mastered without harm to the child in a series of intensive lessons, which will result in a greater rapidity of progress and understanding of music. Until this stage of more purely intellectual interest is reached, children are better employed in learning its form and expressing it in action, and in assembling material from which they can create compositions of their own.

Children will confidently compose canons, chorales, simple rondos, preludes, and minuets. A canon and a minuet by two ten-year-old children are printed on pages 121 and 122, entirely uncorrected by the teacher. The minuet was designed in movement by a second child and danced by two others whom she instructed, the composer accompanying at the piano.

All the children love to play for others in movement. Pianist and dancers show a subtle intuition of the needs of the situation. Should the pianist stumble, the dancers delay their action, picking up the movement at the point of her recovery without being disconcerted and without breaking the design.

The child composer of the minuet on another occasion came prepared to accompany in canon the movement design the class had danced for

' Frère Jacques ' the previous week. She sang the first part, left hand picked up the second and right hand entered with the third part. The idea was her own and her execution of it faultless. This child was one of those without a home piano. It is a joy to relate that the gift of a piano a year later by a friend of the work removed this handicap and made a fuller musical education possible for her.

At the end of the term or year the children will desire to choose and arrange their own programme for concerts in ' Music and Movement '. These small recitals draw the children together as co-workers, and are often delightfully spontaneous in atmosphere.

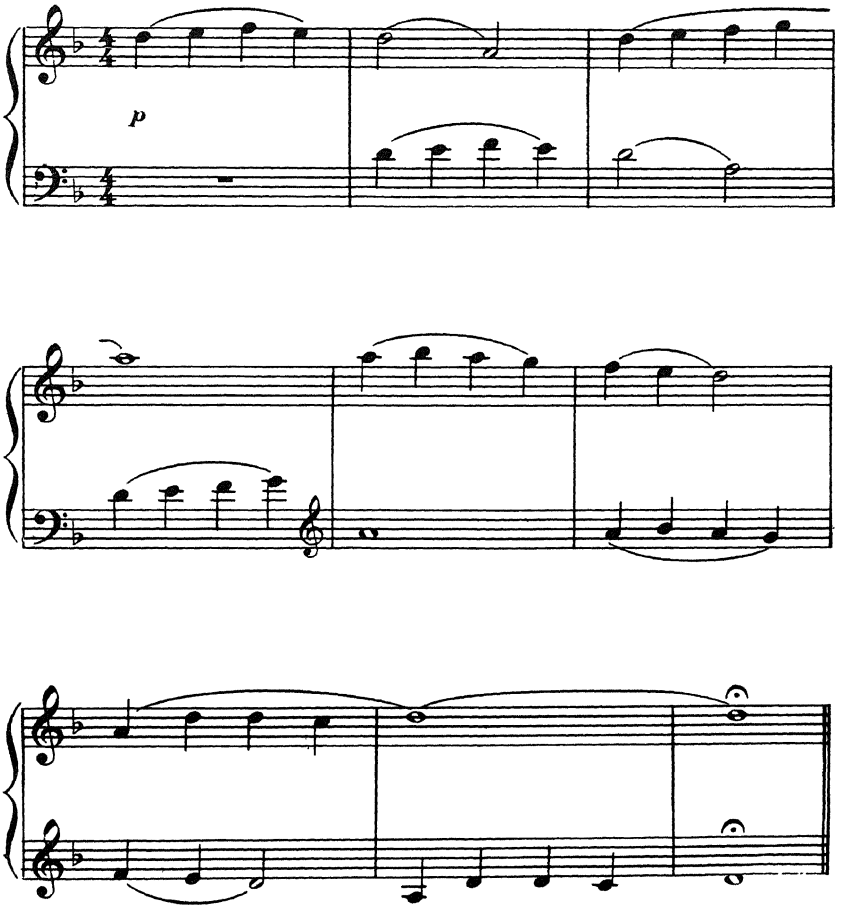
This brief sketch of some aspects of the work with the piano groups is not intended to be a complete exposition of the field covered or the method employed. It is hoped, however, that it will be suggestive to teachers feeling out for a more creative approach to the study of an instrument. The usual plan of setting dull exercises in reading and notation kills more musical ability than it cultivates. Indeed, it is marvellous that any musical gift survives such training. As an introduction to the study of music such methods are disastrous. Delayed until the child's creative gifts have developed to the point where he himself knows his need of instruction or technique, these exercises are taken in his stride and worked at willingly.

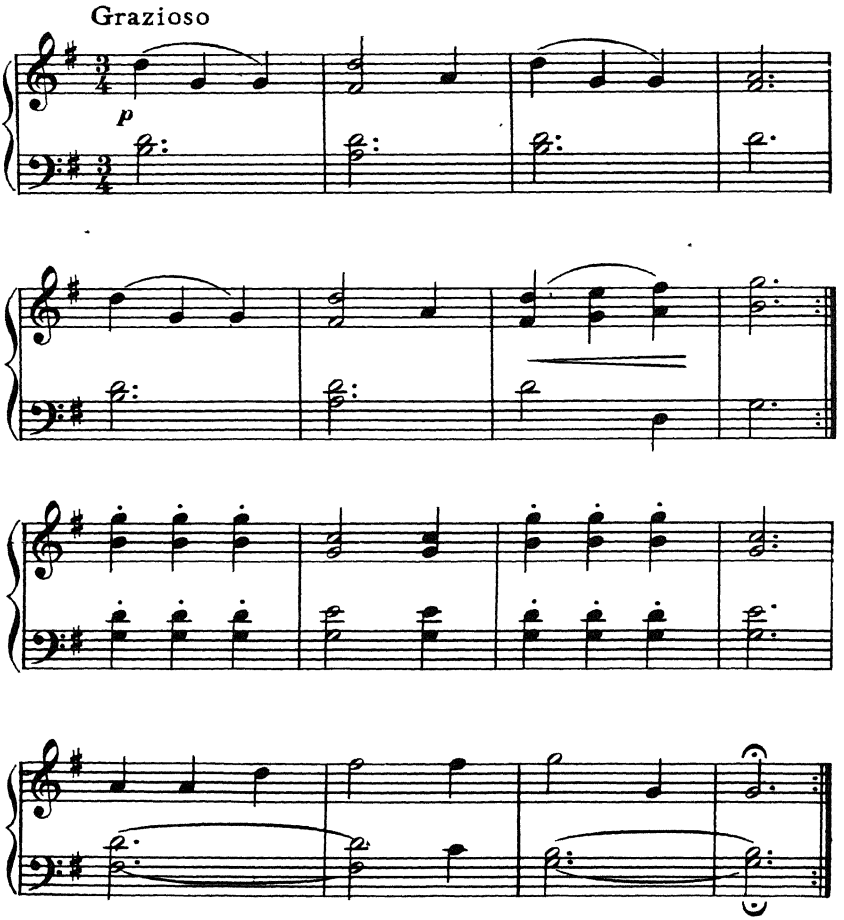
The aim of the teacher should be to free the child in the world of music, to teach him to cultivate his creative power, and to give him a rich content of music and the power to use this content for himself. Initiative, inventiveness, and creative powers should be appreciated and nurtured by the teacher rather than the commoner virtues of mere industry, submission, or acquisitiveness. Music demands something more than technical efficiency alone. To this end, a sensitive inner ear must be cultivated. The child's own power of listening should recall him when making faults. It should heighten his pleasure when playing alone, for without musical aim a child's practice becomes mechanical, harmful, and intensely dull to him. It should intensify his appreciation of great music.

It is the opinion of the author that movement is, for the child, the natural foundation on which to build a sound musical education. And if the foundation is well and truly laid, other things are added. Control and fluidity of mind and body, and right balance between them, so essential in this work, are even more essential to harmonious living;

and friendly co-operation with others, also inherent in this work, makes for eventual greater individual ability in all those who are so shortly to follow a workmanlike calling in any direction whatever.

Little Bardfield, Essex.

# CANON

# MINUET



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